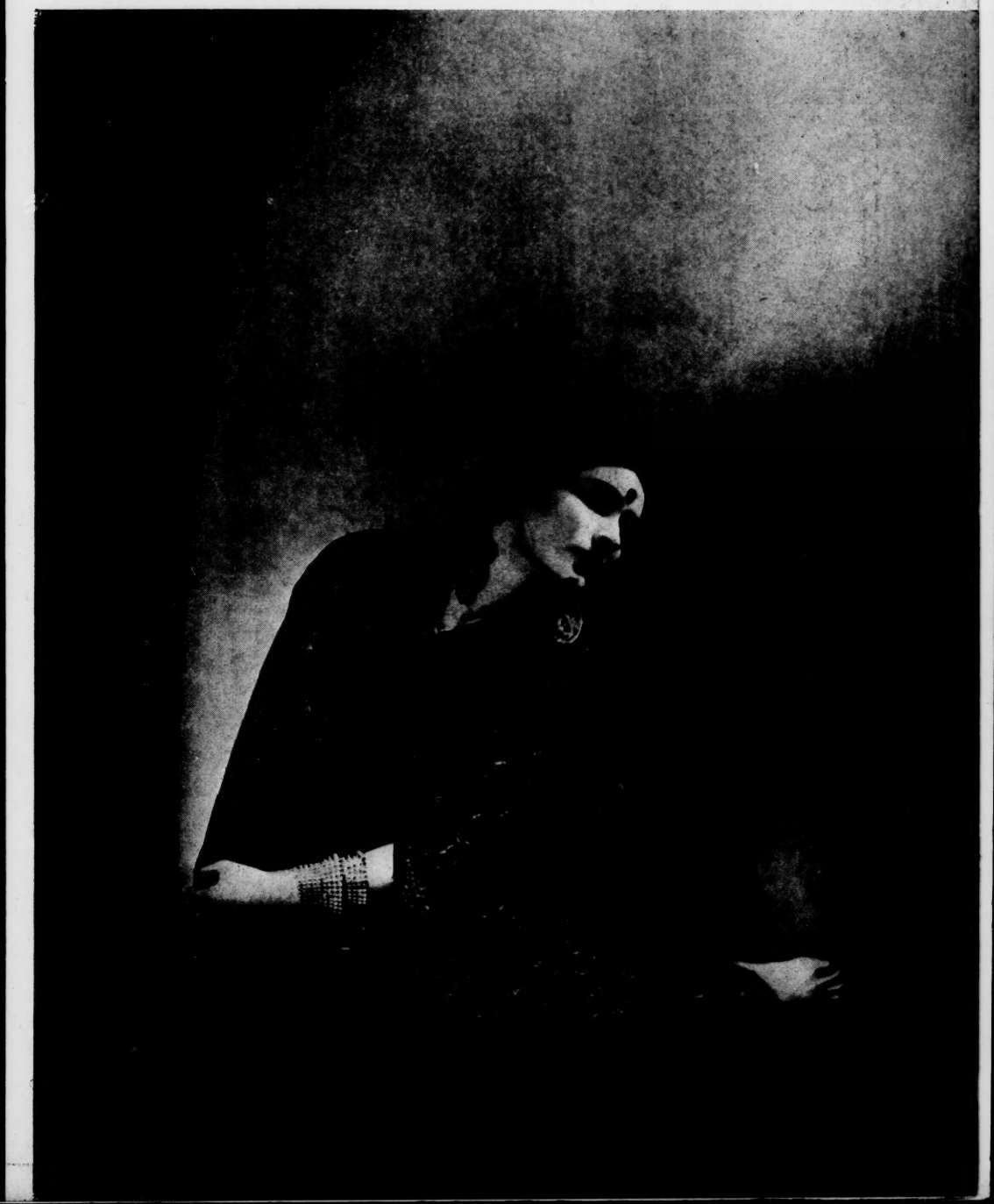
THE AMERICAN

BALLET



JACK MANNING TEACHING TOUR COURSE, CONGRESS HOTEL, CHICAGO, ILL., DEC. 12th

Chicago Says . . . "O. K. Jack"

AND PASSES THE WORD ALONG TO *You*

This is the time of year when you need new material . . . novelties and smart new routines* to stimulate your students' interest and give *you* new enthusiasm! Jack Manning's Fifth Annual Tap Teaching Tour is the means of getting it almost at your very door! Remember when we told you that these dates would be *red letter days* for you? Read what teachers who have already taken the course have to say, and then *double* mark the days when Jack Manning will be in your vicinty!

A perfect course as always, and the grandest of routines.—Maxene Mollenhour.

You are one teacher from whom I am sure of receiving good work. This year's course is excellent.—Jeannette Yeager.

The course was grand, and gives me new hopes for my recital—and new pupils in the future.—Helen Louise Lindeken.

Mr. Manning has that new UMPH in his taps.—Georgette Werner.

To Mr. Jack Manning:
Your course in Chicago, held on December 12th, was an educational feature enjoyed by every teacher taking the work. The work as presented by you, and the masterful way it was presented was an inspiration to every one in the class.—William J. Ashton, Secretary C. A. D. M.

The best course ever—the routines unusually clever—and the teacher of course, the bestest ever.—Marie Buczkowski.

Your routines are terrific.—Helen Joanne Olson.

Jack Manning routines can always be depended on to give a recital "novelty and distinction."—Gladys Carlson.

I enjoyed every minute of your teaching and your routines are very helpful.—Helen Didriksen.

Your routines this year are "sure-fire" for any show. — Madelyne Hummel.

Sorry I missed the first part of the course. Sure enjoyed it better than ever. Am still using the material I received three years ago.—Eddie Lunny.

Your work is wonderful and makes a show go over great. — Bobby Wilson.

I enjoyed your December course very much, as I have your previous courses, and derive much benefit.—Evelyn Roberts.

The work was grand, as usual.—Madeline McNeill.

I fully enjoyed your dance course and hope to have the privilege of attending your spring class.—Joyce Golden.

I sure enjoyed your routines very much and am sure I can use every one of them.—Virginia Ratchek.

THESE ARE THE DATES AND THE CITIES
Red Letter them on your Calendar
(Note changes in bookings marked *)**

*****Jan. 16th. DETROIT, MICH., Hotel Book Cadillac.**

(St. Louis course for this date cancelled.)

Jan. 19th. (WEDNESDAY), NASHVILLE, TENN., Hotel Andrew Jackson.

*****Jan. 23rd. WASHINGTON, D. C., Hotel Mayflower.**

(Charlotte course for this date cancelled.)

Jan. 30th. ATLANTA, GA., Hotel Atlanta-Biltmore.

Feb. 2nd. (WEDNESDAY), MONTGOMERY, ALA., Hotel Gay-Teague.

Feb. 6th. JACKSONVILLE, FLA., (Hotel to be announced).

Feb. 13th. MIAMI, FLA., (Coral Gables), Viola Belasco Studio, 812 Ponce de Leon Blvd.

Feb. 16th. (WEDNESDAY), ST. PETERSBURG, FLA., (Hotel to be announced).

Feb. 20th. ST. PETERSBURG, FLA., (Hotel to announced).

Feb. 27th. NEW ORLEANS, LA., Knights of Columbus Auditorium, 836 Carondelet St.

(The New Orleans course is on Sunday just before Carnival.)

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No. of pupils

Recital dates

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PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Miss Howard:

A friend of mine (thank goodness for friends!) forwarded the last issue of THE AMERICAN DANCER, to my delight. Since I've married and moved westward, I've missed the fun I used to have working with Sylvia Manning and other dance groups. Your sprightly little magazine brings it all back to me, and more, too!

I liked the *A Balletomane Reminisces* and thought the quaint little illustrations were cunning. And the *Dance Events Reviewed* is almost as good as attending a concert in person. But, since I'm primarily modern in my interest, I was especially pleased with Mr. Orme's summary of the *Influence of Duncan and St. Denis on the Modern Dance.* As a summary, it's a good terse piece of writing—covering a wide range and doing it in an orderly fashion. It's clarified the development of the modern dance for me, as nothing else has done—following through, as it does, with Graham and Humphrey. And I liked the "sparkle" of the writing—which moves ahead so interestingly and with such a sure pace.

Never heard of the young man before (probably because this is the first time I've seen your magazine)—but I'd like to wish both of you lots of luck, and show you that even out in the provinces we know when we've run across something good, and like to acknowledge it.

Most cordially,
Marion M. Lindblad,
Western Spring, Ill.

•

Dear Miss Howard:

Many thanks for the establishment of a special section of *Student and Studio* for the benefit of Canadian teachers and students. I consider this a great privilege, and may I, together with other Canadian subscribers to your splendid magazine, extend my sincere

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thanks and appreciation for such a "neighborly benefaction."

I am primarily interested in ballroom dancing, therefore I find the *Ballroom Observer* of THE AMERICAN DANCER a very helpful friend and adviser, and have applied several of the routines given therein to my own work.

My two sisters and I have been readers of THE AMERICAN DANCER for a year and have found it an indispensable magazine. It is always read from cover to cover and we like to pass it along to our pupils. Thanking you and assuring you of our heartiest co-operation, I am

Yours very truly,
Audrey Romilly, Halifax, N. S.

•

THE AMERICAN DANCER:

For the last three months I've been intending to write you and tell you how very much I have been enjoying THE AMERICAN DANCER. It has been improved at least 200 per cent in that time. I can truthfully say that it is one of the best sources of reference material I know and I certainly offer you all most sincere congratulations. I'll wager your subscription list is growing rapidly and I'm sure it will continue to do so. Your magazine surely appeals to a wide range of dancers and I'm sure you are headed for a huge success.

Season's Greetings,
Dorothy S. Lyndall, Los Angeles, Calif.

•

Dear Miss Howard:

Thank you so much for using the picture of two of my pupils in the December issue

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of THE AMERICAN DANCER. They didn't know I had sent the picture to you so imagine their surprise and joy when they discovered it in the Student and Studio department, which naturally they read first.

I was in Europe this summer and when I arrived home I told them of reading THE AMERICAN DANCER in England. So, they feel rather proud of the fact that their picture has appeared in an international magazine!

Sincerely,
Biba Shields,
Duquesne, Pa.

•

Dear Miss Howard:

Hooray! Who is this Fred Orme? Where'd you find him? Interviews like his aren't written every day. He seems not only to know the modern dancers, but the modern dance as well; and he can call a spade a spade in matter-of-fact English. We are in need of such lucid word pictures, the better to acquaint ourselves with the better known artists. He is a darn good addition to a darn good magazine!

Tell him I said so, please.

Respectfully,
Samuel Graham,
Physical Ed. Columbia U. '38.

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Dear Miss Howard:

I want to express to you our keen appreciation of your magazine THE AMERICAN DANCER. We feel that it is a most important fac-

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Sincerely yours,
Howard Hall, Lexington, Ky.

•

Dear Miss Howard:

I want to take this opportunity to commend your series of ballet articles in THE AMERICAN DANCER. They certainly have been a tremendous inspiration to me in my ballet classes. The article, A Balletomane Reminisces, in the November issue, especially has made me realize how much the art of ballet has gained in popularity.

Your magazine on the whole has improved one hundred per cent, and I really

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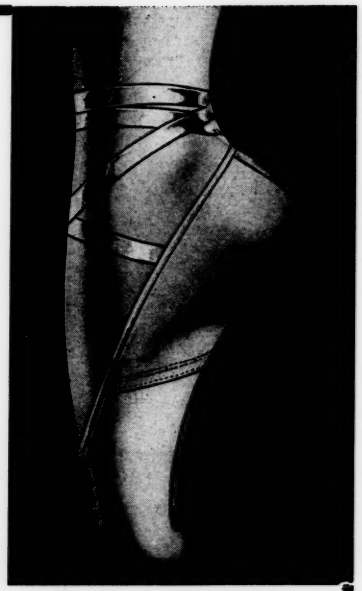

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FEBRUARY
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On the Cover—
MARGA WALDRON *who will be seen in concert this season.*

At the Right—
ANNA ADRIANOVA *of Colonel de Basil's Ballet Russe. She is Shirley Bridge of Rochester, New York.*
Photo—SEYMOUR

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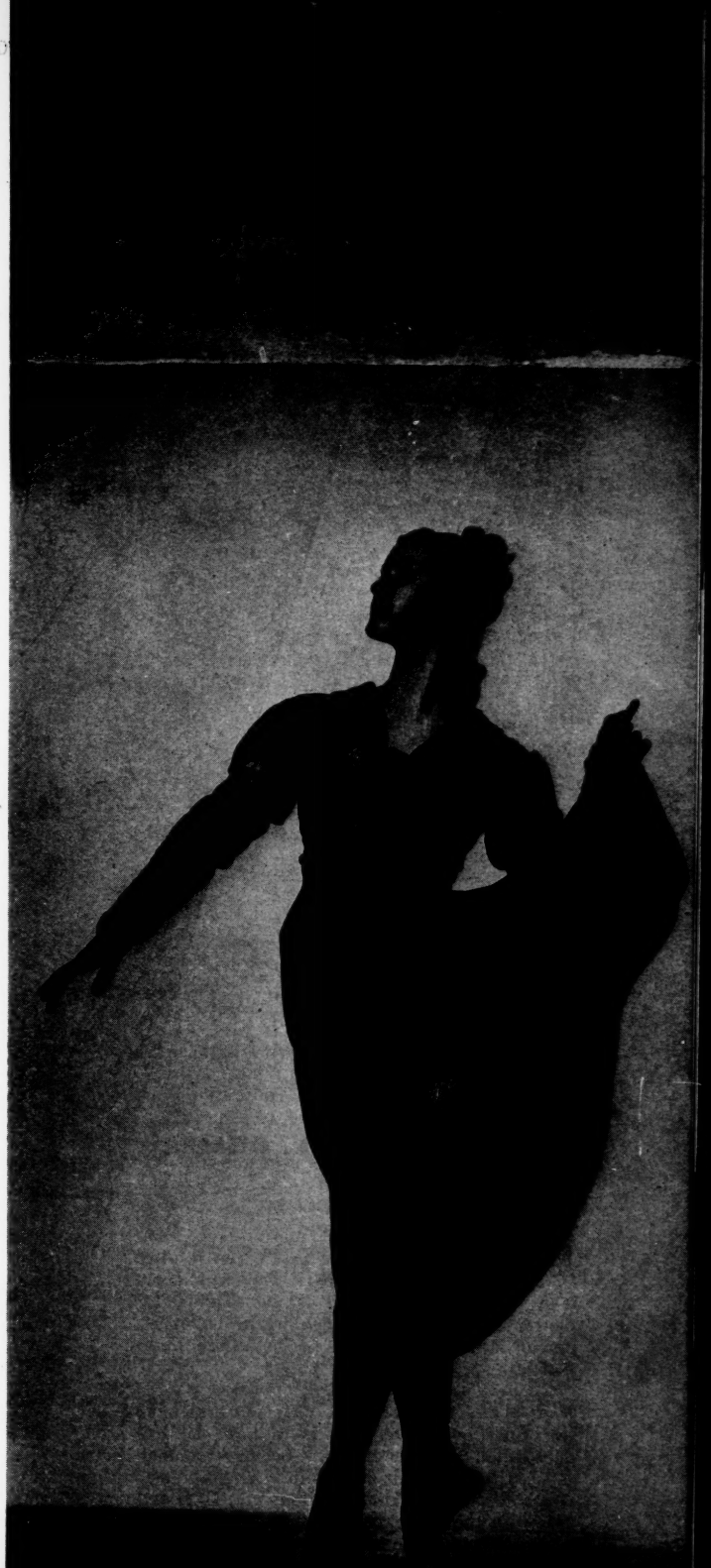


Tamiris

The One Exception

by FREDERICK L. ORME

IT IS one thing to watch Tamiris dance, but to sit and talk with her is a pleasure of a different color. Trite as it may sound, she is a paradox. Perhaps it is that Tamiris the dancer is Tamiris the *artist*, while Tamiris the person is still Miss Helen Becker. Complicated? Not at all.

To have seen her in *Flight* or in any part of the *Walt Whitman Suite*, or to have felt the emotion in her *How Long Brethren*, is to have become well acquainted with her artistry—but to remember her as a wistful and wide-eyed pupil in the Metropolitan *corps de ballet* (Tamiris on points!) is to fathom the implication in the above paragraph.

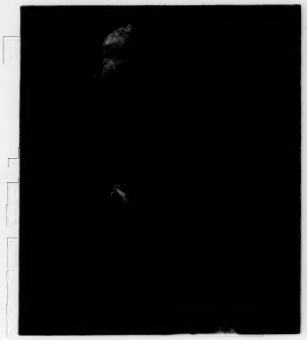
Today, she is one of the most vivid, if not the most dynamic of our modern dancers. Yesterday, she was potentially a ballerina. Within her grasp lay all the talent so necessary to the *premier danseuse*, all the finesse and the technique so zealously coveted, and she had only to reach out and possess it, to have made possible her triumph. But she had not the desire. After six long years of it—four with Rosina Galli, one on tour, and another with Fokine—she was no longer intrigued. Her demand of the dance was for a medium more tangible, a manifestation of freedom and a more vital style.

(*Continued on page* 42)

Prelude to Revolution

Michel Fokine and His Twentieth Century Reforms

by WALTER WARE



MICHEL FOKINE

BY THE closing years of the nineteenth century, Imperial Ballet in Russia had become a world tradition. The "dream" of Noverre had, at last, been realized in the East. In less than a century, and that is a short while in the development of any art, amazing changes and progressions had taken place in the European ballet-scene. Ballet genealogy read like a fairy-tale. From Rameau, Lully and Noverre to Vigano, Blasis and Vestris, ballet technique had developed from the Dresden-doll movements of Camargo and Sallé to the free, ethereal grace of Taglioni and her Sylphide. Personalities, like stars, had blazoned that darkness which looms blackest before the dawn. Fanny Ellsler with her fire, Cariotta Grisi, Fanny Cerrito and Lucille Grahn had soared to undreamed-of heights; the *pas de quatre* had carved an imposing niche in the measuring-stick of ballet achievement, and Marius Petipa had fashioned from the many-colored patches of sixty years of development, a ballet-cloak of many colors.

In 1890 an entire nation had fallen beneath the spell of his *Sleeping Beauty*. Carlotta Brianza had danced the now famous role of the Princess Aurora, Paul Gerdt was the Prince Charming and the beautiful Marie Petipa was the Lilac Fairy. All the Russians loved the ballet. A ballerina then, as is the case today, was a rarity, and when one did appear, both royalty and peasantry (in the gallery) worshipped at her feet.

And now in its declining years, the nineteenth century scattered its days upon four of the great ballerinas of all time—Mathilde Kchessinska, Olga Preobrajenska, Vera Trefilova and Olga Spessiva. Nowhere in all Europe could such a glittering array of terpsichorean artistry be seen as on the stage of the Marinsky. The phenomenon of four great ballerinas at one time had been unheard of since the days of the *pas de quatre*.

Kchessinska was *ballerina assoluta* and the idol of royalty. The Tsar presented her with a palace of royal magnificence. She, like Legnani the Italian, caused a sensation when she performed thirty-two *fouettes* in succession on the Marinsky stage. (Today the average ballerina with sound classical training can *fouette* interminably with little difficulty.) During the eighteen-nineties all four of these ballerinas brought fame to their names by appearing in the role of the Princess Aurora. Kchessinska, Arnold Haskell tells us, had the most perfect arm-movements of them all. Spessiva and Trefilova, different as their characterizations were, both achieved success in Petipa's *Lac de Cygne*. Lubov Egorova danced the *Sleeping Beauty* with high artistry.

In short, ballet achievement at the Marinsky had reached a high peak in its development. Like the Army, Imperial Ballet was a thing of the State and candidates for admission to the school were selected with as much care as were candidates to the Military Academy. Students under the expert eye of Maestro Enrico Cecchetti and other balletmasters were being given the most thorough training in the arts that could be found anywhere in the entire world.

Yet the heads of the school were dissatisfied. Something was missing, despite all of the nineteenth century reforms in the ballet; an intangible something they could not exactly put their fingers on.

It was five years past the turn of the century before the answer to their doubts was revealed to them.

A Chicago girl, Loie Fuller, although she was no accomplished technician, had offered a novelty and Europe was fascinated with yards of shimmering gossamer veils floating in the glow of Mr. Edison's newly invented and vari-colored electric lights.

And then Isadora Duncan, also an American, came to Russia. She had first presented her new ideas of the dance in her native America, but later, in 1905, had come to Europe in the belief that Continentals would be more attentive to innovations than were Americans. She first appeared in Paris, in Vienna and in Berlin. All Europe was both aroused and startled at this American artist's approach to the dance. St. Petersburg was breathlessly awaiting her arrival. Her first appearance caused such a furor in Russia that she was invited to come to the School of the Marinsky Theatre.

Just as the *premier* performance of the *pas de quatre* in London is an epic date in all ballet history, so is the performance of Isadora Duncan at the School of vital significance. For on that night began, at least in the mind of one of the instructors at the School, the great upheaval which in the following decade was to revolutionize completely the art of the ballet.

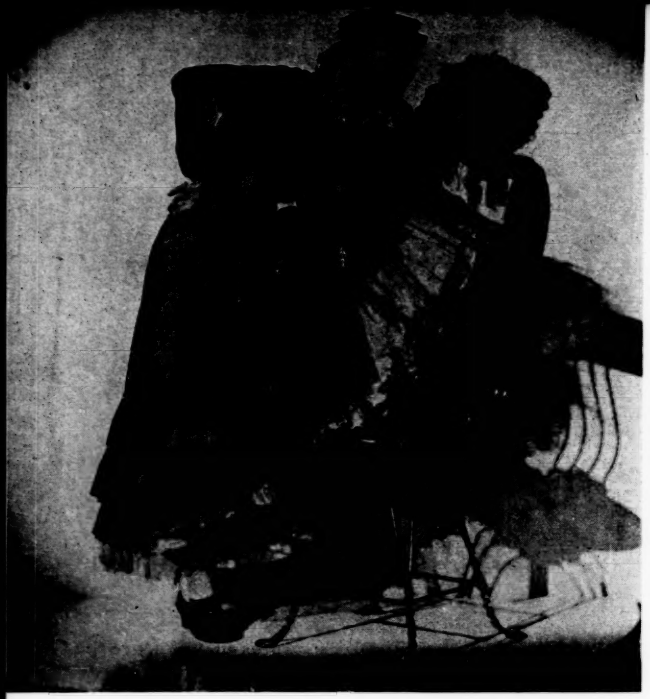
That instructor's name was Michel Fokine. When Isadora came to Russia he was twenty-five years of age. In 1898 he was graduated from the school after having received his training from such great masters as Platon Karsavin, father of Karsavina, Gerdt and the great Christian Johannsen. He had performed leading roles in the repertoire of Petya and Saint Leon. Even in his extreme youth he had laughed at the "old fashioned" ballets of Petipa. In 1902 he had begun teaching the classic ballet technique at the St. Petersburg school.

But a far greater destiny awaited Fokine. He was philosophical, had definite ideas of his own and was highly educaetd in every phase of the arts. Here, within the mind of this pioneer of the dance, lay seething the desire for creation. For a new approach, a new formula which would rid the ballet of the "staleness" which predominated throughout the Era of Classicism.

And that night when Isadora Duncan danced in St. Petersburg the young Fokine sat completely entranced. Before his eyes emanated the new approach for which he had been striving! A new feeling which he visualized as a revolution that might easily affect and change the ballet through the existing channels of ballet technique. For Isadora Duncan offered not a new method, but a new emotion. A new emotion which this second Noverre was to employ to such a degree that within five years the entire Continent would know and accept his reforms.

Up to this time ballet, for the most part, was composed of a succession or successions of ready-made combinations. No matter what the subject matter or the mood of the work, the method was the same. In young Fokine's mind this was all

(*Continued on page* 36)



ROMAINE

"BEATRICE LEWIS *in authentic costume as "Lotta Crabtree"*

Beatrice Lewis

by DORATHI BOCK PIERRE

BEATRICE LEWIS is a California girl whose ambition is to recreate and carry on the fame of California dancers who have blazed the trail of dancing in America.

For a young dancer she has had a varied and interesting career. Fortunate in being able to take advantage of opportunities afforded by San Francisco's large Italian colony, she started at eight years of age to study with Natalie Carossio, a student of Cecchetti. After four years she went to Chicago, where she carried on her studies with Pavley and Oukrainsky, returning to San Francisco to appear in the first opera season Merola held at Stanford.

When she was sixteen she went to New York and studied intensively with M. Tarasoff and Kobeloff. While there, she worked with Maria Gambarelli in the Paramount Theatre Group, and assisted in teaching the group. She staged acts and was soloist for the Paramount Theatre chain for about five years and was indefatigable in her work, studying and creating. She was ballerina in several musical comedies, and took her own adagio act over the Keith vaudeville circuit for a year.

Then the Pacific Grand Opera Company sent for her, so once more she returned to San Francisco to become the company's prima ballerina.

For the first time in her crowded busy life she had time to look about her and see what other dancers were doing. Her training and all of her professional work had been in the strictly traditional ballet. Now she attended dance concerts and began to see a different type of work. In 1931 she saw the first modern dancer she had ever seen; it was Mary Wigman on her first tour.

To many young dancers, who had reached a certain point in their careers, Mary Wigman's work came as a shock and an inspiration. So it was with Beatrice Lewis.

"I cannot describe the sensation. It was overwhelming, but I am not articulate about it. My immediate reaction was to look for a modern dance teacher the next day. I found Walton Biggerstaff, who was a pupil of Kreutzberg, and I studied with him for about a year. When Kreutzberg came to San Francisco I took class and private lessons with him as long as he was in the city. I also studied with Hanya Holm at Mills College and she broadened my entire outlook on all dance forms.

"I had forgotten my ballet training and my past experience. I threw myself completely and wholeheartedly into this new expression. I gave no performances during the year and a half I studied, but absorbed all that was modern."

She became an associate of Mr. Biggerstaff and assisted him in teaching, and when he went to New York he left her in charge of his studio for six months.

"I was so engrossed with learning the modern dance, I had relied upon it so thoroughly that this teaching experience was a revelation to me. In teaching I had to rationalize the modern work, figure it out to its most simple base, and, to my surprise at the time, I found that there is much of the ballet in modern work. I suddenly realized my ballet training was of invaluable benefit to me. I determined to open my own studio, and did so in 1934."

About this same time she felt the need of public appearances and she started by giving two small intimate concerts. Encouraged by their success she next took a larger theatre, and then even a larger one. Her success grew slowly but surely, and her concerts were in demand in other cities of the state.

In 1936 she formed her group of fifteen dancers, and this year they have given several concerts with marked success.

The incident which first aroused her resolve to perpetuate the memory of dancers famous in California history was a curious one. Every year the Dance Council of San Francisco gives a large performance, and in 1935 Miss Lewis was a member of the committee which decided the subject for the year's concert would be: "San Francisco from the early days to the present." The dancers were permitted to choose the period they wished to represent. No one wanted to portray the "early days," all being too intent upon the present. The situation being such, Miss Lewis felt that as a member of the committee she should carry out the plan, so she offered to represent the early days of San Francisco. She started her research and decided to portray Lotta Crabtree.

She was fortunate in this choice, for the San Francisco Museum of Art has an original Lotta Crabtree costume, and also a sheet of music which the dancer had used. Miss Lewis gained permission to copy the costume, and the music. Then her research centered upon the steps and style of Lotta Crabtree's dancing. Among other things she learned that as a child Lotta had taken dancing lessons from the famous Lola Montez.

Miss Lewis' interpretation or characterization of Lotta Crabtree was such a success, and she had found her research so interesting, that she determined to go on and recreate all of the dancers who had been identified with California. So far she has completed characterizations of La Concepcion, 1803; Lola Montez, 1853; Lotta Crabtree, 1868; and Isadora Duncan, 1900. She is now working upon dance characterizations of Ruth St. Denis and Loie Fuller.

This work has been made possible through her thorough knowledge of different dance forms; her ability to dance the traditional ballet added to her skill and enthusiasm for the modern dance techniques, which makes her peculiarly fitted to create characterizations of dancers in many periods.

Looking into the future Miss Lewis is planning the same type of re-creation with her entire group, and is in fact working upon one now.

Photo by Lewis Goren

ANNA SOKOLOW

Young Modern

Anna Sokolow Goes Forward

by PATRICIA SHIRLEY ALLEN

ANNA SOKOLOW'S first direct experience of dancing was before a lay audience that would never have come to a Broadway concert. Some of them did not even understand or like her presentations, but she would like an opportunity to go back and educate those people in the out-of-way places that her tours have touched. "I want to dance for as many people as I can, not only on the Broadway stage," Miss Sokolow asserted. "I should like to take my group back again to some of the folk who have once been our audience at a club or union meeting."

When this young woman's pale and quiet face lights up with the fervid expression of her thoughts, you feel the same force of personality that her dancing projects, the identical sincerity which encompasses the style and form of her compositions. Dance, she said, must become an innate language, so that you do not try to imitate. The technique may be learned from a master, but you must find your own ways of using it, in order to bring something individual and personal to its development. In this young artist, that growth has advanced to the point where she feels a need to fashion her own mediums and vehicles for the ideas which come to her.

Her desire for self-expression became fruitful about four years ago, when Miss Sokolow came to realize the importance of dance groups, after seeing the Workers' Dance League and similar organizations. She noticed a real need for more of these associations, and started a group in connection with the Theatre Union. They functioned as the Theatre Union Dance Group for a while, giving performances in halls and meeting places, before all sorts of gatherings. When the Theatre Union dissolved, the dancers carried on independently, and their concert in November showed us again that elder heroes had better look to their laurels. Nowadays, disciples of our leading moderns increasingly produce independent work which is original and self-sustaining.

Anna Sokolow's technique stems from Martha Graham. It has been under the Graham influence since those early days in the Neighborhood Playhouse on Grand Street, during which Miss Sokolow was a member of the Professional Children's Company there and Miss Graham came to teach, and departed with a new follower. Now it is Anna Sokolow who instructs at the old Neighborhood Playhouse.

From Louis Horst and Martha Graham, then, Miss Sokolow received the major part of her training, and she is still a member of the Graham group, devoted to that phase of modern dance which Martha Graham represents. Nevertheless, it was through the evolution of her own thought and observation, said Miss Sokolow, that she woke up to the idea of a group of her own, to the knowledge that she must work on things which interested her beyond her position as a member of Martha Graham's company.

Her group is made up of girls and boys interested in the modern dance, who share the same point of view about what dance should be. Some of them are students, some are employed by the W.P.A. All its members are young, but they have been working quite steadily together for the past four years. Almost every one is trained in the Graham technique, so that "they speak the same dance language," explained Miss Sokolow.

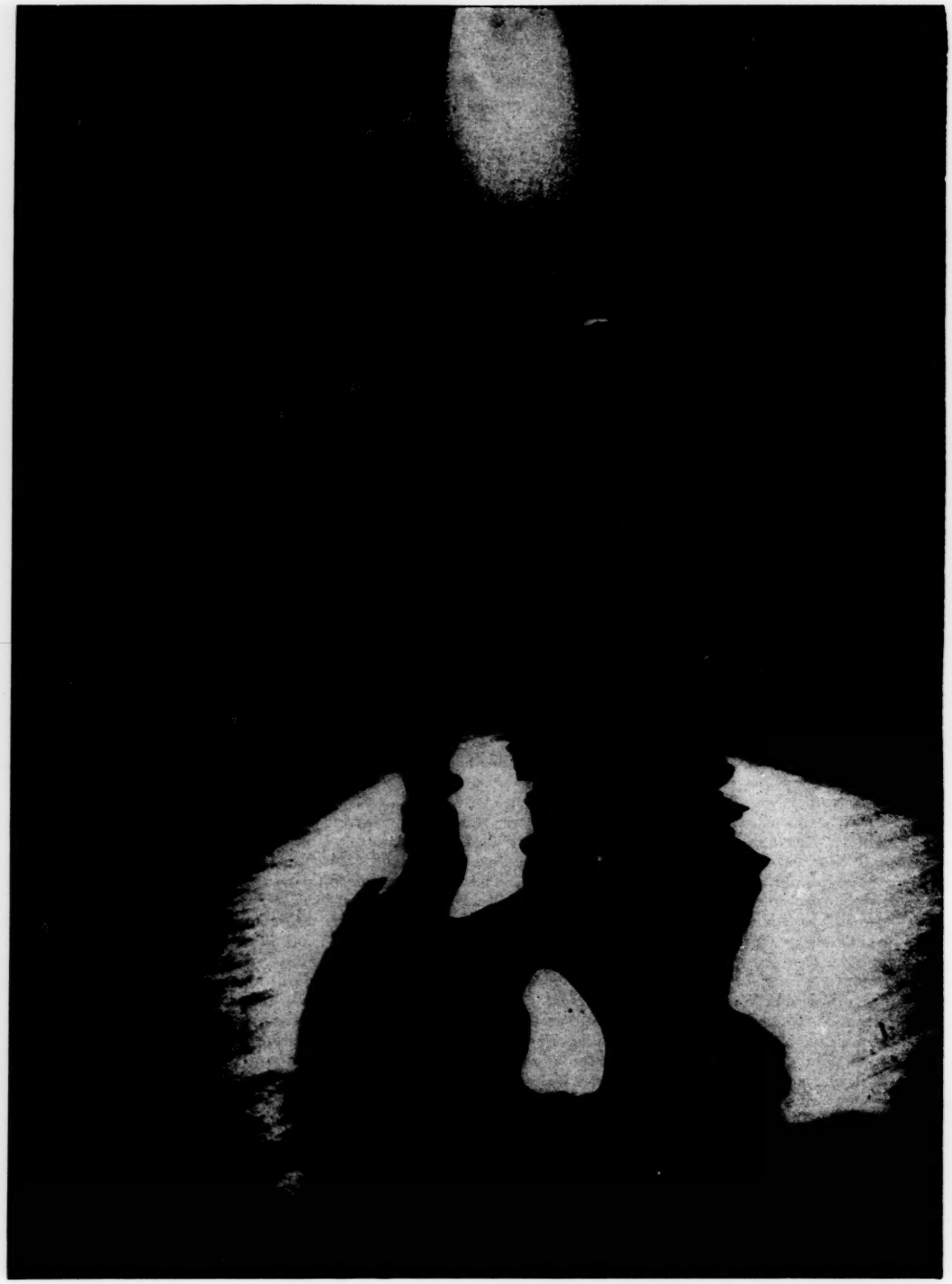
The more advanced members teach, and maintain a cooperative studio that way. The group has no "patrons." They have a definite audience, though, built up during their years of dancing on floors of every size, from the magnitude of St. Nicholas Arena to a small German Workers' Club in Yorkville.

"We know we have a responsibility to this audience which asks us to dance under these various conditions. We have a lot of work to do. There are always so many places and occasions to perform that we are never practicing in a vacuum; there are always definite uses for the preparation. It makes us feel our efforts are a necessary thing," the dancer pointed out, in describing the attitude of her group.

Anna Sokolow made it very clear that she does not depart technically from the Martha Graham school. She considers that she was trained in this method, that it is her instrument. It is in the application of technique that she tries to express originality, and an instinctively creative sense.

It is interesting to explore the origins of her inspiration. Music alone never suggests a dance to Miss Sokolow, although there was a time when it did. In the last few years, however, she has hit upon an idea first, and the music has been written toward that end. She is chiefly interested in people and their complex relationships to society and to each other, so that her dances have dealt mainly with social problems and conditions.

(*Continued on page* 47)



Veloz and Yolanda photographed in action by Baldocchi, San Francisco —exclusive to THE AMERICAN DANCER

Photo—H. Gold

Barter At the Bar

by **BLANCHE EVAN**

LINCOLN KIRSTEIN, one of the most intelligent balletomanes of the times, greatly admires the modern dancing of Martha Graham. Martha Graham, the most uncompromising modern dancer of the times, leaves her concert group to train in the ballet hands of Muriel Stuart when she herself must be absent. Whereas in the past the idea of compatibility between the two techniques of the ballet and the modern dance seemed preposterous, it now appears to be inevitable.

Modern dancers who have never studied the ballet think it's just *legs* and pretty posing. Ballet dancers who have never studied the modern dance think it's just *trunk* and morbid wriggling. If these assumptions were true, the idea of combining would yield a ludicrous result like — *pretty wriggling and morbid posing*—which makes neither sense nor science. And it's pretty safe to say that in technique only sense endures—and sense is built inevitably on science! Which brings me to the point: that those elements of ballet and of the modern dance that are scientifically basic and basically scientific will some day be merged to give the dancer a more varied, more brilliant and more meaningful technique than she has ever been able to possess in the whole history of professional dancing.

It takes even an accomplished modern dance artist at least three years of intensive study in the ballet to become a good ballet dancer. And it takes equally long for a very good ballerina to become a good modern dancer. The reason is that the two forms of technique in no way duplicate each other. Logically and happily enough, they supplement each other.

For instance, there is no modern dance technique existent that contains work for leg agility and leg control that can compare with ballet bar work. On the other hand, ballet technique does not contain one basic exercise for the free manipulation of the spine as has been developed by the modern dance techniques. Of course one can say, "What of it? Ballet dancers are quite happy without 'spirals' and modern dancers are equally unconcerned with *petits battements*." But are they? The facts show that Nina Verchinina actually had to study the modern dance in order to execute Massine's *Symphonic* choreography, just as Graham constantly increases her ballet vocabulary to the point where one can pick out actual *entrechat* and *cabriole* in her newer compositions.

The styles, the purpose, the content of the ballet and the modern dance are still at opposite ends of the earth. There still rages antagonism between the protagonists of each form. Despite this, the most progressive teachers in both forms realize the purely technical advantages of "the other side." A visit to the classes of some of the best ballet teachers will disclose to the discerning eye a stretch for the back wholly in accord with the soundest modern technique. Likewise, a few independent teachers of the modern dance who do not bind themselves to the accepted systems of Graham and Humphrey, openly introduce derivatives from authentic ballet technique into their teaching.

These, however, are the exceptions rather than the rule. Some schools tackle the problem merely by adding to their faculties a teacher of the *other* form. And it may be said to the credit of the ballet schools, that more of them include modern teachers on their staffs than vice versa.

In the meantime, there is infinite value in a modern professional dance student studying authentic ballet in a ballet studio, and in a ballet dancer studying the modern dance. The problem in each case is different; for whereas a modern student can find a number of different ballet studios in which to study more or less authentic ballet, the ballet student has to be prepared to spend time in several modern studios, since there is no such thing yet as one modern dance technique. The Humphrey technique is different from the Graham, and both are different from the Wigman. In addition, there are many individual approaches to the modern dance and to its technique that are in the process of development. Though they are not yet well known, they are equally as valuable as the few monopoly systems. The ballet dancer who wishes to learn the modern dance in an unbiased manner must therefore be both broad and discriminating in her choice of instruction.

(*Continued on page* 47)

A Dancer's Diary

by **DORINA TEMPLETON**

With illustrations
***by* MILDRED KOERBER**

Dear Diary:

It always seems as if I have to go back and tell what happens to me, but if I didn't, I couldn't think things out and figure what would be best to do.

Really, I thought I would faint right in front of Peter and Betty after I'd read Chichantinoff's letter. I gave a little "eek" and scooched down in my chair and opened and closed my mouth a few times.

Betty and Peter were standing by the window. Betty turned around and saw me trying to make sounds come out.

"You're all white!" she half screamed and ran to me. I nodded fast and handed her the letter.

"I'll have your eyes painted in for saucers if they get any larger," Peter said severely, coming over by me. "What's the trouble here?"

Then Betty jumped up and down and handed the letter to Peter with a "you don't mind" look at me.

My head felt buzzy and my body so light and airy I could have jumped up in spite of my ankle and skipped around the room.

Peter thumped the letter with his hand and threw it on my lap. His red beard seemed to stick out from his chin and his eyes squinted at me.

"Ha, going away, my fine feathered young friend, eh? Not until I finish this picture of you. So you're going classical, are you?" He almost rushed back to his stool and pulled out his charcoal. "Well, ballet star or no ballet star you sit still until I get you down in one medium anyhow. *Hold that expression!*"

He fixed me so steadily with his eyes that I was honestly scared inside and held tight to Betty's hand so I wouldn't jump up and shout, "hooray!"

Storky came rolling in just as Peter had finished me and was strapping his easel, brushes and stool on his back. Storky's pink bald head blushed and his eyes twinkled when he saw Peter's baggy trousers. Peter didn't give me a chance for an introduction.

"You the fellow who runs this show?" Peter asked, sticking his beard under Storky's nose.

Storky drew back in surprise. "Yes," he answered wonderingly.

"Well, I paid two dollars for a seat and they put me up in the balcony."

"Oh." Storky's eyes dropped their laughter. "So sorry, hope you didn't mind."

"*I* didn't mind, if there'd have been anyone else in the balcony." Peter growled in his beard. Then he turned to me and held out his large red hand. "Goodbye, little one. Come see yourself hanging in the Metropolitan in a year or so."

"Goodbye," I said. "And thanks. I think you're a lot of fun."

Storky sat down on the edge of one of Mrs. Miquel's straight-backed chairs and asked me what did he mean by "being hung," if Peter was crazy, how was my ankle and could I possibly go on tonight.

It was hard to keep my big news from bursting off the tip of my tongue.

"I can't really stand on my ankle yet," I told him, "but I've got something awfully important to ask you."

Storky leaned his funny round body from the chair and listened with his head cocked on one side, like a dog. When I'd finished telling about Chichantinoff's letter and throwing some of my own dreams in with it too, and asked him if I could go to New York for the audition, he leaned back in the chair and put the tips of his fingers together. Then he frowned at both of us.

Betty was watching him as breathlessly as I was, but we weren't prepared for what came out.

Storky cleared his throat.

"I hate to tell you kids this, but I might as well start on you two. Break-in, so to speak, before I have to tell the rest. But after the show tonight you've got to pile back to New York. The whole gang of you."

"Back to New York! Why?" we chorused. "Everybody?"

"The whole cast." Storky's eyes didn't want to meet ours and the corners of his mouth drooped down. He was so sad for us that I felt as if I'd taken a secret peek at the real Storky and he suddenly wasn't my boss, but just a human being who needed comforting.

"Tell us what it's all about," begged Betty. "What a shame! Did we do as badly as all that?"

Storky took out his trusty red handkerchief and rubbed it over his forehead.

"I like the work both of you put in. It was fine. Everyone was fine. But the state fire warden was in to see the show, took one look at that building and declared it a fire trap. The thing gets torn to pieces tomorrow. They're going to push it down or something." He gave us one humble look. "I'm sorry, kids. Sorry it had to get your ankle, Dorina."

Storky got up slowly and wandered towards the door for all the world like a child about to confess to its mother.

"Well, got to make the rounds. Take care of that foot."

Betty and I didn't say anything for a minute. We just sat looking out the window at the white diving sea gulls, the sea, and the small stretch of white beach we could glimpse through the window. Betty's eyes met mine and I thought they looked frightened, but all she said was, "It's been fun here, hasn't it?"

"Poor Storky," I answered, and switched the subject.

That night the girls filed in one by one and sat down to supper with their eyes hardly lifting from their plates. There was a constant mumble of opinion going on and one girl kept asking the others if Storky hadn't planned the whole thing before we started.

"Silly, he's losing money on it, too," sang out one girl.

That night, after the show, Betty and I were supposed to be asleep. I was lying there, thinking gloriously about Lochinov and feeling guilty for being happy about it, when I heard a sob in the bed next to mine. It was Betty; she was burying her face in her pillow and her shoulders were shaking. I sat up, threw back the covers and hopped over to the edge of her bed and sat down.

"What is it?" I asked. "Tell me."

Betty turned over, catching the sobs in with her under lip. Tears were streaming down her cheeks.

"I—I'm scared." Her voice was tight. "I'm scared like a baby. I know it's wrong. But I'd counted on this job so. I had to have the money. I can't pay the back rent I owe for my room. I can't pay it. I don't know what I'm going to do."

Suddenly she caught her voice in one tre-

(*Continued on page* 48)

Contemporary

Is the Word for Berenice Holmes

by MARION SCHILLO

ONE prominent writer in a recent article on the ballet, used a word which seems to me to connotate the most significant and vital quality of ballet today, and that word was "contemporary." A ballet dancer whose work incorporates this quality has something to contribute to the art which becomes a part of its ageless heritage.

Of the relatively few dance personalities in the world today to whom it is given to enrich the future of their art, Berenice Holmes of Chicago is contributing her share. That ballet happens to be her medium is most fortunate because she has been the source of inspiration, of continued faith and encouragement to hundreds of students and teachers who have studied with her or have seen her in concert. Particularly interesting is the spiritual exaltation that is in so much of her choreography, and which Mrs. Montie Beach described as "being good for one's soul." Back of all she does lies significance and the instinctive wisdom all artists possess in creating works that make life more important and develop human beings of unpredictable splendour.

Sculping is her hobby. Those who have seen her recent Figure in Arabesque, and the numerous studies of the human form, know that her feeling for structure and her sense of beauty of line bear out the fact that artists are often gifted in more than one type of art.

One sees in her choreography this same gift for molding the human body into forms of beauty. Her adagio work is especially significant. Originality stamps all her arrangements. Whatever she does has the ease and freedom of natural sequence.

Distortion she seldom uses, dislikes it, in fact. Surrealism, however, intrigues her very much. Perhaps it is because the surrealists have a tremendous sense of humor—the mischievous humor in nature. Berenice is herself a great naturalist. The principles upon which her work, her life are founded are the larger ones. Her scope escapes all smallness of purpose—all sentimentality of emotion. There she is intolerant. Her work demonstrates clearly a fine restraint and height of motivation which elevates and ennobles all her choreography.

Two of her ballets, "Images," and "Sonotina," can easily be traced to represent spiritual aspects of thought. Both are abstract, but carry through them a unity of purpose and intent which could only be attained by finality of idea. Whatever she does is complete.

This petite blond dancer is a person of tremendous willpower. Those who know her are amazed at the varied aspects of her personality. In her Chicago studio one may have lots of fun with her and enjoy the endless gayety of her nature. She is a very happy individual; she loves the movies, loves driving her car, loves her several blue-ribbon Chows, loves having lots of people around her all the time.

I have seen her choreograph a ballet in a studio packed with visitors. Sunday afternoon rehearsals of her concert group—a bedlam of conversation, the dancers noisy, yet, her concentration is so complete that in the midst of all this, she will create her best things. But when discipline is necessary, she is absolute. Her classes are intensely interesting. She works right along with her students. While the daily professional workouts are planned, day after day one sees new things inspired on the moment, exemplifying such mastery over the body as a medium of poetry, that one is thoroughly fascinated.

SEYMOUR

BERENICE HOLMES

The fact that Berenice Holmes hasn't joined some company like the Ballet Russe and made for herself a world-wide reputation, is a puzzle to all who see her work. But to those who know her the reason is clear. In the first place, she is a strong individual. Probably no one has had any real influence over her where her work is concerned. It is true that she studied with Adolph Bolm for eight years—received from him her foundation. But once she left the Bolm School, and had her own studio, her individual style immediately came into being. took on the lengthening line. the certainty of conception. the amazing elevation and extension which today is characteristic of her work. She does a great deal of toe work and emphasizes it in her teaching.

While she has had considerable professional experience and has been offered many opportunities to secure the praise and glamour of a personal career. her ambition remains to work out her own choreographic ideas and to work along with her concert group.

The young dancers of today interest Berenice Holmes very much. I asked her what young dancer she considered outstanding in the ballet field today.

"Marie Jeanne Pelus," she answered, "is one of the coming American ballerinas. Early this fall I saw her work at The School of American Ballet and was very much impressed with her."

At present Miss Holmes is working on several new ballets which will be presented in Chicago shortly after the first of the year.

FELICIA SOREL *in "El Amor Brujo," the Gluck-Sandor company's offering on Dance International's Ballet Night*

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

Performance Pictures by WM. MCCUE

ARTHUR MAHONEY-THALIA MARA—*Guild Theatre, November* 28.

To comprehend and arrange such a variety of dance types of different periods—from the Sixteenth Century English to modern American jazz—is an achievement in itself; and to add a finished execution of each style is a feat few of our dancers can equal. But the talented pair, Arthur Mahoney and Thalia Mara accomplished this with charm and dignity. Their opening dance, *Pavane-Almain,* looked like a painting, with the accompanist Suzanne Bloch in costume seated at a virginal, spotted from above, and sharing the stage with the dancers as they moved gracefully through the slow forms of the old court dance. This and other early English and French numbers were interesting for their adherence to the authentic style. Most effective individual efforts were *Gigue,* an expert display of *petite batterie,* and *Musette* (after Taglioni) by Miss Mara; also the smartly costumed *Bourrée,* and *Rigaudon* by Mr. Mahoney, with good elevation in the latter. But perhaps the best work was in the *Spanish Suite,* four Flamenco numbers danced in excellent style and with technical command by both, with plenty of pep on the part of dainty Miss Mara and the most amusing mannerisms of Mr. Mahoney. In these dances, Mr. Mahoney's personality comes to life, so to speak—his *Farruca* and *Bulerias* (with Miss Mara) particularly successful.

Even in the *American Suite*—which I liked least—both dancers were quite adept in the humorous steps and tricky rhythms of a jazz Strut and a *Lindy Hop* (cleverly titled *Twentieth Century Menuet*) which rounded out an exceedingly entertaining program of dances. Most of the costumes were beautiful, and accompaniment and general presentation very fine. And to note a less than perfect position here or there would seem to be quibbling.

THE BALLET CARAVAN—*Brooklyn Academy of Music, November* 29.

Promenade, with its quiet charm, made a good opening ballet in that its simply designed choreography (by William Dollar) showed the dancers' personalities and styles clearly, and to advantage generally. The romantic mood (induced by Ravel's Valses Nobles et Sentimentales) was easily sustained, with no fireworks technically—and none asked. The *pas de deux* of Venus and Adonis (Albia Kavan and Douglas Coudy) had poetic feeling as well as lovely lines. Ruby Asquith, Eric Hawkins and Marie Jeanne with Harold Christensen also contributed some effective dancing. The costuming (Horace Vernet) was very good, except the nightgown-like few of the ballet corps.

The new *Yankee Clipper* can stand up alongside any ballet of any company. Its imaginative sequences tell the experiences of a young farmer who goes to sea, voyaging around the world and returning at last to the Quaker girl who loves him but is uncomprehending, so that he again takes to the sea. The choreography, eloquent in movement as well as mime, marks its creator, Eugene Loring, as a real find. This eloquence is emphasized by Mr. Loring's interpretation of the leading role, his miming holding the story together and giving it dramatic force even in its least successful moments. The Ballet does need a little tightening in spots, with more precise execution by the ensembles, especially the Tahitian girls—in a small company every move counts. The best portions—though it is almost difficult to choose—are the Sailors, the episodes in Japan, Indo-China and West Africa, and the Friendship on board ship. The Vision of his Quaker Girl as a mermaid (Albia Kavan) had some unusual poses but was not clearly related somehow. Outstanding throughout were the deft humorous and satirical touches, also the moments of pathos.

The Paul Bowles music is effective, and the costuming by Charles Rains is good—combining character with beauty. It is pleasant to conjecture what scenic art could do for this ballet—also for the others!

The idea behind *Show Piece* (that every company needs a work to show the virtuosity of its dancers) is a truly brilliant one. But the arrangement falls short, primarily because of the music (Charles MacBride) which is broken up and jerky, albeit jazzily amusing in spots. As a consequence, the sophisticated style of choreography (Eric Hawkins) is disjointed and straggling though containing several clever inventions—rather like a shattered mirror with a few of the bits still big enough to glitter brightly. One of these bits was the sparkling *Pizzicato,* which was the very essence of what a pizzicato should be—danced by the piquant ballerina Albia Kavan. Another was the *Grand Adagio* by Marie Jeanne and Fred Danieli, with its enchanting finish wherein she slowly takes his hand and they walk very slowly off stage. Promising Marie Jeanne is greatly poised for one so young, and her turns are very fast; but some of her lines are as yet unfinished. Lou Christensen has many striking combinations in his difficult solo, but the music let him down. A few of the other bright fragments were the *Bolero,* danced on points by Jane Doering, using castanets, Eugene Loring's capers and the delightful musical-chairs byplay. In some ways, *Show Piece* was more like a *play* piece, since the mood often verged on clowning, with not enough pure dancing. The colorful costumes (Keith Martin) are said to be inspired by everyday American clothes—a good idea; but it didn't work out quite that way, as the effect was (but pleasingly so) rather Mardi Gras.

LA MERI—*Guild Theatre, December* 12.

American-born La Meri made the world seem smaller, not alone for the many countries represented in a sort of world tour in dancing, all in an afternoon, but also for the subtle vein of similarity—the hands-across-the-sea suggestion—that runs through many of the native dances. Her material, unusual and informative, was cleverly chosen for theatrical appeal and is certainly the result of much observation and study.

The authentic dances and costumes, which were really beautiful, were given added charm by La Meri's smile and her consistently interesting renditions.

La Meri was always well poised—whether in the dignity of the traditional Javanese Court Dance, the abandon of the Cuban Mulatto number or the swaying grace of the Hawaiian rhythms. Her accompaniment, for the most part phonographic records from indigenous sources, was a great aid in creating atmosphere. Most unusual were the Japanese comical dance using masks, the *Devil*

The Philadelphia Ballet's "Barn Dance" at its height on the Center Theatre Stage during Dance International

Dances of Kandy, Ceylon, and the nimble Philippine dance *Tinikling.*

DANCE INTERNATIONAL—*Evening of Ballet, Center Theatre, December* 12.

I heartily agree with Mr. John Martin who predicted, in his introductory remarks, that this day would stand out in the memory of the dance world as *red-letter* because this performance proved that America has, very definitely, a contribution to bring to the art of Terpsichore. The enthusiasm of the packed-to-the-rafters audience (certainly including every dancer in New York not then busy on the other side of the footlights) was transmitted to the performers who fairly outdid themselves. Perhaps it was red-letter mainly because it properly introduced two prominent American companies to New York—the Philadelphia Ballet in *Barn Dance* and Lincoln Kirstein's Ballet Caravan in *Show Piece.* Also, it brought Paul Haakon back into the concert field where he rightly belongs. To him went the largest applause of the evening for his youthful and appealing verve and the amazing ease and elevation in his sensational arrangement of the Russian Dance from *Red Poppy.*

Show Piece appeared to better advantage than in the performance reviewed above. The full orchestra improved the music—though I still think it is not particularly danceable. The lights were better and the dancers more on the *qui vive.*

Among the companies it was The Philadelphia Ballet's gay *Barn Dance* which evoked the greatest interest. It showed again the mastery of Catherine Littlefield in handling large groups in flowing patterns. Especially ingenious was the injection into the frolicking of purely technical *pirouettes* and *fouettés*—without appearing forced or affecting the brilliance of execution—by Dania Kane, Karen Conrad and Norma Gentner. More such movements would not harm the Ballet! Many amusing incidents, such as the gossiping mothers, the old Fiddlers, the Deacon shocked at the Light Maiden, and the City Slicker, were all greatly enjoyed by the audience.

Most surprising on a ballet program was the Sandor-Sorel Company in their version of *El Amor Brujo.* Gluck Sandor and Felicia Sorel, its directors, were among the first to assail traditional ballet forms and turn "modern" in a sort of stylized impressionism, with little actual dancing—a pity in this instance especially, with the marvelous de Falla music as a background. This lack of dancing was less regrettable in the case of Miss Sorel, who brings her dramatic personality to the work (though a brilliantly danced *Flamenco* in the effective Fiesta scene would have added much to her performance), as in the instance of José Limon (100% "modern" Charles Weidman disciple), who merely got into his own way when he tried to do Spanish style. Mr. Sandor himself, as the Spectre, did little but mime and wave his arms. All this notwithstanding, Mr. Sandor has a keen sense of drama, design and theatrical effectiveness, to say nothing of his enterprise. Come, Mr. Sandor, let there be dancing as well as posed groups!

Also hardly in place on a ballet program was tap dancer Paul Draper. He contributed three solos in which he sought to blend tap with ballet to music by Scarlatti, Gerschwin and Strauss. His dexterity in tap is renowned, but his effort to pour this into a ballet mould was unsuccessful—except as a novelty—and, unfortunately for him, the large orchestra drowned the sound of his taps.

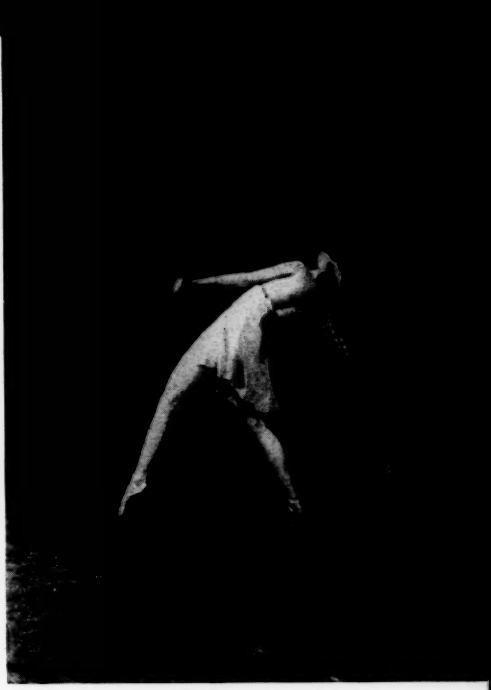
Lovely Patricia Bowman appeared in her extremely clever dance, *Tennis* (arranged by Fokine), and was well rewarded with applause.

It is only unfortunate that more of our American ballet companies and soloists could not have participated in this performance. And since an effort was made to segregate ballet and "modern"—why was "modern" injected into a ballet evening? I wonder if there will be any ballet on the "modern" program?

PHILADELPHIA BALLET COMPANY—*Academy of Music, Philadelphia, December* 13.

Especially created for the gala performance celebrating the 150th Anniversary of the Ratification of the Constitution, the Philadelphia Company presented *The Rising Sun* (a ballet history of Philadelphia). Although it might be classed as pageantry, it contained much excellent dancing. Director and principal dancer Catherine Littlefield danced only in the final Celebration scene, but managed to pack her too short appearance with many difficult technical feats. She was ably assisted by Jack Potteiger, who executed a line of good air turns. The allegorical sequence *Fate Decides The Issue* was well staged but rather conventional, with Dorothie Littlefield as Fate leaping beautifully. Would that all our Fates moved as beautifully as Dorothie does! Also airily graceful was the *Gavotte* by Joan McCracken and Leonard Ware in the charming *Ball for the British;* and the Indians leaping through the shaft from a single spotlight made an extremely effective opening. With some remoulding this ballet might well be kept in the repertoire.

The program featured a première of *Let The Righteous Be Glad,* which proved to be a stirring vehicle doing full justice to its rich material, the transportation of the Negro from freedom in Africa into bondage in America, and a wonderful idea for a ballet.



PATRICIA BOWMAN *in "Tennis" her solo contribution to Dance International*

In fact, the inherent drama was so strong that the several humorous elements—such as the Archangel Gabriel (Catherine Littlefield in black face, wearing a white tarleton skirt and a silver halo!) or the inspired action showing Elders "ducking" the converts after they "got" religion—were all but submerged.

The *Voodoo Dance* (Messrs. Cannon, d'Alessandro and Ware), the *Slave Market,* the despairing captives huddled together in the hold of a ship—all were vivid tableaux of expressive movement. The Ballet ended with hysterically danced Spirituals using typical Negro steps, in which the dancers, in black face, did credit to the colorfully realistic choreography by Catherine and Dorothie Littlefield. Each episode has definition with no overlapping; but a few would be stronger if some forceful solo dances were added as each episode is composed almost entirely for group work. The heroic music was good, as were the costumes; the lighting being the weakest point, as it was frequently too dark and even confused at times.

However this new dramatic trend in Miss Littlefield's work and the richness of her choreographic conceptions reveals still another facet of her outstanding talents.

Barn Dance, which is discussed elsewhere, was also presented.

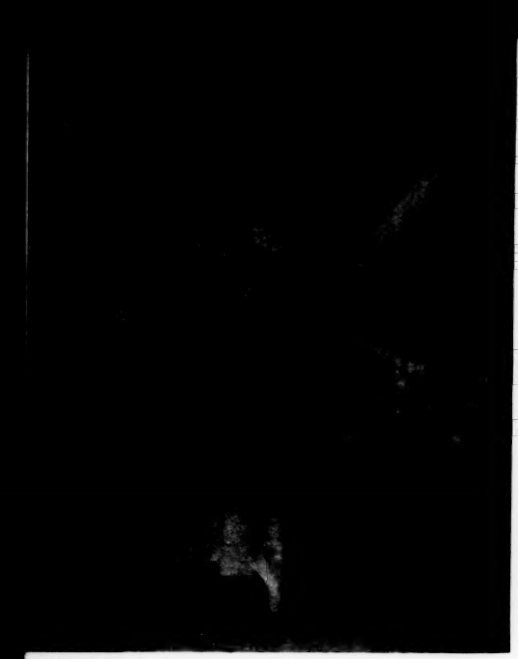
For some reason—one of the subtle balances to be considered in the theatre—*Barn Dance* and *Righteous* are not good foils for one another on the same bill.

A scene from "Showpiece," the Ballet Caravan's Dance International contribution

UDAY SHAN-KAR and HINDU BALLET—*St. James Theatre, December* 19.

The most notable feature of the Hindu dance as presented by Uday Shan-Kar and his company—aside from the many beauties of its leisurely movement, the costumes and the unusual music—one feels is its timelessness and resistance to worldy change—the rhythmic motion bringing a sense of peace and power. But so much has already been written about Shan-Kar that little need be added to his praise save the prediction that he will be remembered (this is announced as a farewell tour) as a great dancer. His contribution to the dance world is the dual one of his own matchless personality and his gift of the Hindu dance in authentic form to his highly grateful audiences everywhere. However, his retirement should not deprive audiences of

(*Continued on page* 36)



JANE SPROULE, *of Beaumont, Texas, now a member of the Radio City Music Hall corps de ballet*

FOOT NOTES

by WALTER WARE

CATHERINE LITTLEFIELD has accepted Mrs. Roosevelt's invitation to dance at the White House on January 13.

●

BORIS BUTTEROFF, Nancy Knott's partner, is appearing in *Three Waltzes*. "This does not mean that he is not still my partner," writes Miss Knott.

●

MARGA WALDRON has been a capable representative of American dance, during her tours through the Continent. In 1936, the Parisian *Le Quotidien* called her technique "prodigious"; and *Le Jour* was intrigued by her "strange and attractive personality" which allows her to pass "with amazing ease from the classic dance to the most stunning fantasies." The *Tribune de Geneve* of Geneva remarked that she is "among the best contemporary virtuosi." And Scandinavian newspapers were lavish in their praise of her toe dancing, Oslo's *Morgenbladet* saying "it was a real pleasure to behold."

Her 1937 tour was even more evocative of applause from the public and leading dance critics. The Budapest *Fuggetlenseg* believes "her art is deep and covers the smallest details." In Brussels, *La Reforme* thanked Miss Waldron for "a perfect evening!" In addition, the *Guide Musicale* of Paris reported that the young American "is one of the most interesting dancers whom we have seen in a long time. Her technique, which is of a rare virtuosity, is so flexible that it seems without effort. Her versatility is remarkable."

Let's have more such American ambassadors!

●

SI-LAN CHEN, the Chinese dancer who will perform for the American Friends of the Chinese People, January 30, is a dancer of note in the Eastern world. She was the first foreign artist to dance at the Moscow Conservatory since Isadora Duncan. After a tremendous ovation, Miss Chen led the field of modern dance in the Soviet Union over a period of years and acquired an international reputation. The proceeds from her recital here will go to Mme. Sun Yat-Sen and Mme. Chiang Kai-Chek, who are personal friends of the dancer.

●

THE AMERICAN BIG APPLE TEAM of Bill Ball and Louise Kline scored a success in London, where they played at the Trocadero. They taught *The Big Apple* to the chorus girls in their show and started a craze for the dance in staid old London!

●

A SERIES of six Modern Dance Recitals will be given at the New School for Social Research from February 4, with Sophia Delza as Chairman. This interesting experiment is designed to give creative dancers an opportunity to bring their new and original work before the public. A committee, composed of Miss Delza, Martha Hill, Louis Horst, Bessie Schoenberg and Wallingford Riegger, is busy selecting those who are to appear in each recital, after careful auditions of solo and group dancers.

●

GLUCK-SANDOR has twice postponed the opening of his ballets at Labor Stage, with an injured shoulder as excuse. Was it shoulder or box-office trouble, we wonder?

●

BORIS NOVIKOFF presents his Russian-American ballet in New York at the end of February for Musart Film Productions. His company will also dance at the Brooklyn Museum Theatre, March 19.

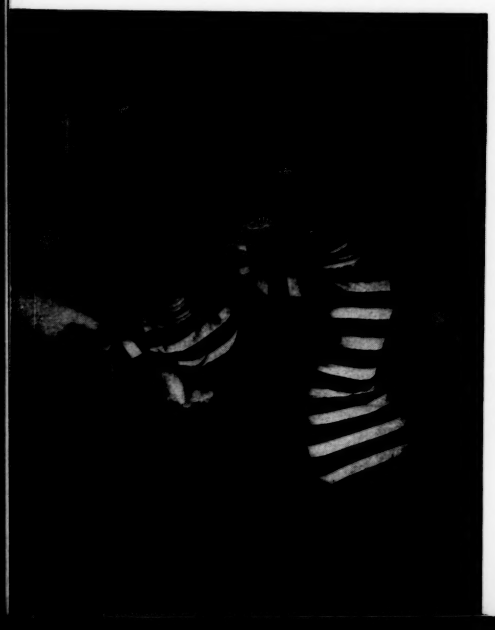
●

EDDIE MACK reports: He is getting back to normal after a month's illness. . . . Gene Carpenter, 9-year-old, will work in a short for Warner Bros. . . . Wilma and the Mack Bros. have changed their name to the Alton Bros. and Wilma and are now in Boston. . . . Eddie Mack's sister, Claire, is taking toe, ballet and acrobatic routines from Alexis and De Muth. . . . The Winters Sisters are in Philadelphia. . . . Joan Frank is dancing at the Show Boat in Brooklyn. . . . Peggy and Bill Freely are at Monte Carlo.

CARLOS reports: Miss Lee Riley, radio singer, is taking tap and ballet. . . . Nick Long, Jr., is rehearsing new routines. . . . Madelyn White opens in Miami, January 15, at the Villa Venice. . . . Nita Carroll and Kitty Simmons are taking tap and ballet. . . . Dalphine McFarquar Petters, teacher from London, is taking new routines for her school. . . . The D'avons are back after working all summer out west. . . . Thelma White is in *Right This Way*. . . . Jerry Withee is at the Paradise. . . . Dot Blue closed in Newark after a hold-over for four weeks. . . . Betty Bruce is due soon from London, after six months in the London Casino. . . . Gertrude Briefer is held over in Chicago for another week. . . . Rhetta Raye is held over two more weeks at *The Royal Frolics* in Chicago. . . . Muriel Thomas opens at Philadelphia's smartest night spot, "Benny the Bum's." . . . Chet O'Brien and twin brother are rehearsing for Leonard Stillman's new show. . . . Wilkins and James have taken the Nicholas Brothers' spot in *Babes in Arms* now on tour. . . . Helen Pammer opens in Miami soon after the first of January. . . . Dorothy Blair opens in Detroit after the first of January. . . . Edith Mann is learning new routines. . . . Frances Cole has just returned from North Carolina, after teaching there for two days at the D. M. A. . . . Angel Cansino will teach Spanish at the Carlos Studio, starting January 3. . . . Lois Palmer is learning a new routine for her screen test for Warner Bros. . . . Jane and Jean, the Luther Twins, are learning new routines. . . . Elinor Whitney is in Cleveland en route to New York. . . . Rose Moran is a hit in *The Three Waltzes*. . . . Buddy Bradley sails soon for London, after the first, to do a B.G. picture, after spending a six weeks' vacation here in New York.

●

GLADYS HIGHT says that when Nimura and Lisan Kay were in Chicago she met them after a performance and was amazed to hear Lisan Kay say, "You remember me, Miss Hight, I used to study with you?" Miss Hight then recalled Lisan as a youngster in her school. But the remarkable thing was to have Miss Kay acknowledge her teacher, which



MURA DEHN *and* ROGER PRYOR DODGE *in* King of the Zulus *which they will give in concert at the Y. M. H. A. Jan. 22*
—DE CAMP

BILL PILLICH, *former Pittsburgh teacher, now appearing in "Hooray for What"*

happens so seldom in these days when dancers only mention the European maestros!

●

DORIS HUMPHREY AND CHARLES WEIDMAN will present their last concert here before leaving for their Coast tour, at the Guild Theatre, January 23. The program will contain *This Passion,* a new dance; and *The Happy Hypocrite,* a revival of the dance-pantomime.

●

THE EVENING OF BALLETS given by the W. P. A. in Chicago at the Great Northern Theatre will open during the week of January 19. Grace and Kurt Graff and Berta Oschner will perform with their groups, and the programs promise to present some of the finest American choreography seen anywhere.

●

THE VIRGINIA O'BRIEN GIRLS were the first line ever to work in Chicago theatres. Their first appearance was at the Palace Theatre with Milton Berle. Since then, they have been at the Terrace Gardens, the Stevens Hotel recently for the 4-H Club, the Stratford Theatre and Trianon. Their next spot will be the Drake Hotel.

CALIFORNIA
by DORATHI BOCK PIERRE

THE AMERICAN PREMIERE of the Paris Exposition Ballets with Spadolini, dancer and choreographer of the Monte Carlo Opera, will be staged in Los Angeles for three performances in January. Spadolini, brought here under contract to MGM, will bring his principal dancers, costumes and orchestrations from Paris.

LESTER HORTON presented his group in a lecture-demonstration of modern techniques at the Los Angeles Junior College, December 2.

●

SONJA HENIE is taking fifty dancing skaters on a tour of the country in a skating ballet.

●

BUD MURRAY has just completed the dance sequences for the 1938 *Our Gang Follies* at Hal Roach Studios, in which he used a large group of children.

ANDRE EGLEVSKY *in E Prevve d'Amour, a ballet created by Fokine especially for him as soloist in the Blum ballets, 1937*

MME. ROMOLA NIJINSKY is now dickering with MGM and Universal, trying to dispose of the picture rights to her story of Nijinsky. R-K-O lost interest because of anticipated trouble with the Hays office. Universal is said to be considering the story as a vehicle for Clifton Webb.

●

THE FEDERAL THEATRE DANCE GROUP, under the direction of Ovilla Williams Baker, has been invited to dance with the F. T. P. Symphony Orchestra, for their first concert program.

●

DORIS HUMPHREY, CHARLES WEIDMAN and their concert group are coming to the west coast for the first time in early Spring. They will give a lecture-demonstration, March 8, at the U. of Calif., and a concert performance at the Curran Theatre, March 13.

●

THE JOOSS BALLET is vacationing in Santa Monica until January 12, and the dancers are enjoying the ocean. Between various social activities, they are rehearsing.

●

ROLAND GUERARD, American and former leading dancer with the second De Basil company, has replaced Eglevsky as premier danseur with the Ballets de Monte Carlo of René Blum.

●

WALDEEN is in New York preparing for her forthcoming concert.

●

THE POLISH BALLET starring Mia Slavenska is to be seen here next season.

●

JACK DUNN, the Olympic Ice Skating Champion, has been signed by Paramount for a leading dancing-skating role in *Everybody's Girl.*

●

GINGER ROGERS will join Fred Astaire again in *Change Partners.*

●

JOSEPHINE HUSTON, dancing and singing star, Nadine Gae and the Gae Foster Girls are being featured in a short, *The Candid Kid.* The two-reeler was made at the old Brooklyn Vitaphone Studios.

●

NADJA WRITES FROM PARIS: What a "dose of dancers these days! . . . the Polish Ballets got the Exposition prize. There is no doubt that Nijinska is a great ballet mistress, teacher and personality. The company is young and fresh. They have the Philadelphia Ballet "spirit." . . . Thanksgiving Dinner! . . . Inez Le Vail, Jerome Andrews and Spadolini were my guests. . . . Henri of Schelda and Henri has written a most intelligent article. I don't thoroughly agree with him on Laban's "mass production." So many think group work kills personality but I think it also develops personality and kills ego!!! Any teacher who can, by group work (or other methods) make a dancer forget himself is a good teacher!! . . . Tito Valdez, American star at Folies Bergere, has signed with new Casino de Paree show. Hurrah for Tito. He certainly has made good. . . . Mara-Mara is in Tripoli dancing. . . . Slavenska is in the film—*Dying Swan.* . . . Von Swaine tomorrow night. . . . Anton Dolin dancing here. . . . Saw Slavenska's recital. I did not enjoy her as much as at her first. Think her "Ziegfeldish" numbers not in accord with a great career. The public enjoys the low-brow, however. It certainly takes a great artist to always stay in the same spirit of idealism such as Pavlova did. One can hardly think of her in a checked play-suit, being coy as Slavenska was in her Scotch number. Times have changed, of course, and perhaps I am wrong and this is necessary. And Slavenska is very young. She has a great future if she develops —beside her technique. . . . Tea tomorrow for Nijinska. . . . Menaka is in Berlin with her Hindu ballet. . . . Hear the Bal Tabarin has the best show in town. . . . Several dancers telling me what large salaries they get. One that a cabaret is spending 10,000 francs on publicity for her!! Why do they get that way? In both cases untrue. . . . Saw Lisa Duncan several times. Tells me business teaching not so good. . . . Laban came to see us dance on December 3. . . . Argentinita has packed houses I hear. . . . Had a long talk with Mia Slavenska yesterday at the tea in honor of Nijinska. Mia is most attractive "close-to," very unusual looks and is intelligent. Lots of *savoire faire* and distinction. She was delighted that I liked her black costume best. She does too!!! She is appearing in another movie where she acts as well. Toujours — Nadja.

—BRUNO

FLORENCE COLEBROOK POWERS *and* DONALD SAWYER *as they danced their Viennese Waltz at the Leila Agnew Stewart Memorial Dinner Dance at the Waldorf-Astoria Dec. 17*

SI-LAN CHEN, *modern Chinese dancer, giving her American premiere Jan. 30*

CODE OF TERPSICHORE

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes *by* ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(*Continued from last month*)

It is, nevertheless, in some measure, the province of a perfect artist to bring back public taste to what is really good and beautiful by persisting in performing according to the true rules of art.

It was said in one of the Parisian papers, speaking of my *debut* in the *serious style* at the Royal Academy of Music, that "for some length of time the noble and serious kind of dancing has been treated with a singular contempt. It is, indeed, difficult to imagine how anyone can dance without being lively. Serious dancing, however, possesses its peculiar attractions. Beautiful positions, majestic movements, dignity of step, etc., give a certain character of importance to dancing, which, with respect to imitation, assimilate it in a manner to the art of sculpture. The ancients were very partial to this sort of recreation, and cultivated it with great success.

We despise and neglect it because we are far beneath the perfection which the Greeks, and especially the Romans, once obtained. Their mimic plays bore some analogy to our *grave style*, which is a reason why we should encourage the small number of dancers who devote themselves to the performances. At some future time they may, perhaps, afford enjoyments hitherto unknown to us.

This last sentence proves how great is the decay of the beautiful *serious style* of dancing; since the enjoyments which it promises are unknown to the public of the present day.

A *serious* dancer should be perfectly shaped in his legs, have a well formed instep, and be extremely flexible and easy about the hips; without which essential qualities he cannot succeed in the line he has taken. In all other kinds of dancing it is not so requisite to possess those peculiar qualities in the same perfection as in this. That preciseness and correctness which we always expect to see in the *heroic* artist, are not exacted from a *demi-caractere* or *comic* dancer. The *heroic* dancer must pre-eminently distinguish himself by the dignity of the upper part of his body, by the harmonious combination of movement in his arms, and by the finest polish which the best rules of art can impart to his performance.

This kind of dancing comprises the most beautiful *developments*, all the *grands tems*, and the noblest steps. The performer must attract the beholder's attention by the elegance of his design, the correctness of his *poses*, and the gracefulness of his *attitudes* and *arabesques*. The finest *pirouettes* in the *2nd. Position*, in *attitude* or *on the instep*, *entrechats*, and all other *tems d'elevation*, are required in the *serious* branch. We thus perceive that the performance of the *heroic* dancer in our days is much more complicated than that of our predecessors, and that such an artist must now possess a great number of accomplishments.

The *demi-caractere dancer* ought to be of the middle stature, and of a slender and elegant shape. Those who are gifted with the proportions of Canova's "Mercury" or of his "Hebe", are well suited to this charming kind of dancing.

Note. *

I cannot refrain from paying, in this place, due homage to that great sculptor, the Praxiteles and perhaps the Phidias of our age. His talents have placed him on a level with Michel Angelo, Fiamingo, Algardi and other sublime geniuses that Italy can boast of having produced. Canova alone holds the sceptre of modern sculpture. His numerous works, dispersed through all Europe, are known by that softness of contour, that infinite expression, that enchanting simplicity, that natural grace and rare suavity, which have been so much admired and extolled by all who have had the pleasure of seeing his *Hebe, Madeleine, Paris, Venus, Cupid and Psyche, Daedalus, Dancer, Muse*, etc.

"Il ne manque rien a ces charmantes sculptures

Ni le melange exquis des plus aimables choses.
Ne ce charme secret, dont l'oeil est enchante,
Ni la grace plus belle encor que la beaute."
(*La Fontaine.*)

Let the beholder, after he has been charmed with the ease, purity, and lightness that reign so conspicuously in these delightful statues, turn to the contemplation of the grand sublimity which this immortal sculptor has displayed in his *Hercules defeating Lychas;* in his *Theseus, Conqueror of the Centaurs*, and many other of his productions of the same class. The statue of *M. Leitizia* is remarkable for that noble simplicity by which the Greek chisel is so easily distinguished.

The *demi-caractere* is a mixture of every style. Those who devote themselves to it make use of all the *tems* and steps which the art of dancing possesses. Their performance, however, must be noble and elegant, their *tems d'abandon* executed with some little restraint, and a certain amiable dignity ought to accompany their dance throughout. The *demi-caractere* does not admit those *grands tems* of the *serious* kind. A dancer of the *demi-caractere* class is chiefly adapted to perform in the characters of Mercury, Paris, Zephyrus, or a faun, and to represent the elegant and graceful manners of a troubador, etc.

The *comic* and *pastoral* must be the department of those whose persons, of the middle stature, are thickset and vigorously constructed; and if a dancer, together with these almost athletic proportions, possesses a stature a little above the ordinary size, he is perfectly framed for the performance of *characteristic* steps, the greater part of which are united to the *comic* branch.

In my opinion, the very type of this branch consists in the imitation of all those natural motions which have been denominated "dances" in every age, and amongst every people. To offer a true picture of pastoral life, the dancer, in his performance, must copy and mimic the steps, attitudes, simplicity of manner, and sometimes even those frolicsome and rude motions of the villager, who, inspired by the sound of his rustic instruments, and animated by the society and liveliness of his cherished companion, or beloved mistress, gives his

SERIOUS STYLE (FIG. 56)

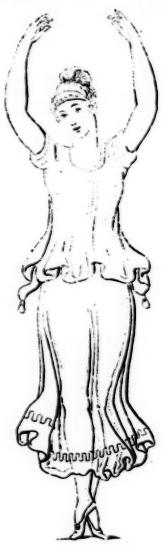


FIGURE 57

FIGURE 58

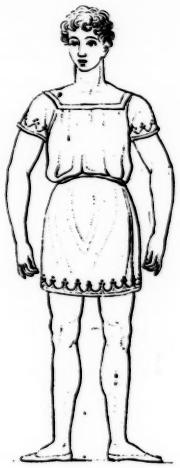


FIGURE 59

whole soul up, without restraint, to the pleasures of dancing. The pupil that aspires to excellence in these imitations should study nature, and the best painters who have enlivened their canvass with these interesting images.

All other dancers of the *comic* cast must study characteristic steps, and render themselves servile imitators of every kind of dancing peculiar to different countries, giving their attitudes and movements the true national stamp of the dances they are performing. That correctness which artists of the *demi-caractere* kind must possess, is not so rigorously exacted from dancers of the *comic* and *pastoral* branches.

The following are the characteristic dances most practiced: *La Provencale, Le Bolero, La Tarantelle, La Russe, l'Ecossaise, l'Allemande, La Tyrolienne, La Cosaque, La Fourlane,* etc. The *pas Chinois,* the *pas de sabotiere, l'Anglaise, steps of caricature,* etc., appertain to the *lower comic style.*

CHAPTER 9

The Preceptor

A New Method of Instruction

A dancer, after having been educated at the best schools, must trust to his execution for the attainment of the first rank. He who knows the theory only of his art, can never be a perfect guide. A man should be a first rate dancer before he pretends to the title of a master; otherwise he cannot teach but in a commonplace and mechanical manner; nothing will be positive in his lessons, and his demonstrations must be always uncertain and without force.

Incapable of imparting the true principles of a good execution, he affords his pupil no means of gaining success and distinction. A dancer coming from the misguiding hands of such a professor, cannot possibly be perfect; he has not imbibed the true spirit of the art, and his performance is invariably cool, inexpressive, and devoid of grace. He presents the spectator with a picture incorrectly drawn, feebly colored, without any gradations of light and shade, and, therefore, wanting in effect. If, then, he does not possess those qualities, no less essential in dancing than in painting, it is in vain for him to hope to please and interest the beholder.

Note. I, myself, have had convincing proof of this. After receiving the first rudiments of dancing, and studying some time at the school of a *coryphaeus,* my parents, thinking I possessed some natural disposition for the art, and wishing to accelerate my progress, placed me in the hands of M. Dutarque, a ballet-master. No sooner did I begin studying under the directions of that artist, who had been educated in the best schools, and had already distinguished himself as a first-class dancer, than I was obliged to learn all over again, and forget what I had previously acquired. I found in him a very different method of demonstrating, and the art of dancing appeared to me altogether in a new light. I discovered in its cultivation a seductive charm accompanied, however, by increasing difficulties; but the manner in which he instructed me to surmount every obstacle, encouraged me to proceed with redoubled ardor, and strengthened me in the hope that my endeavors would not prove entirely fruitless.

Several tours which I afterwards made through some of the principal cities, such as Marseilles, Bordeaux, etc., afforded me further acquirements and a more extended knowledge of my profession. It was at the Opera of Paris that I first saw to what degree of perfection the art of dancing was carried.

M. Gardel, the first among modern orchesographers, showed me, in his various productions, the richest beauties of the art. Encouraged and assisted by his advice it was, that I danced at the Royal Academy of Music.

I have, however, seen instances of dancers bred up at a good school who, from some circumstance or other, not being able to obtain preeminence on the stage, have set themselves to teaching, and furnished our theatres with excellent dancers. But the number of such professors is very small, as nearly all those who are not distinguished by their practice are incapable of producing a finished dancer.

Note. Blasis' remarks should not be understood to mean that no person who has not had actual stage experience as a dancer should undertake to teach. Such a theory is not only untenable, but slanderous. There are countless instances of teachers who have never appeared as artists who have achieved distinction, and produced great dancers.

Demi-caractere — Figures 60, 61, 62 Bacchanalian Group — Comic

The perspective of artist and teacher is diametrically opposed. To the artist, technique must become a slave; to the teacher it is a master. Much of the mediocrity of American dancing is due to the faulty teaching of persons who have failed to succeed upon the stage. Only practice united to theory can produce a teacher. Stage experience can be more than discounted by research and study.

The chief attribute of either a teacher or an artist is soundness of theory and a knowledge of dancing. The studio is as efficient in rendering practical experience as the stage.

A. J. S.

A master, to whom long exercise and experience have given views beyond the common track of custom, before he commences teaching a young pupil, will always examine whether his construction is suited to the attitudes and motions of dancing; and whether, as he increases in growth, he will possess an elegant shape, a graceful mien, and perfect pliancy in his limbs; for, without these natural gifts and dispositions towards making a rapid progress in the study, the scholar will neither acquire skill nor reputation.

". . . . . se adeguata
Non avra la figura, non imprenda
Uu' arte si gentile e delicata."
(*Riccoboni.*)

A famous actor used to say that it was impossible to excel on the stage without the assistance of nature. These words, which experience itself dictated, are replete with truth.

The age of eight years is the best time of life for commencing the first rudiments of dancing; the young learner soon comprehends the demonstrations of his preceptor, who, being then perfectly enabled to judge of his physical powers, instructs him to much greater advantage.

As soon as the master has prepared his pupil by the first exercises, he should immediately make him study the "lesson"; then perfect him in the *tems d'école,* in the principal steps of dancing, and afterwards point out, and make him practice the kind of performance best adapted to his disposition, physical construction and sex.

Men must dance in a manner very different from women; the *tems de vigueur,* and bold, majestic execution of the former, would have a disagreeable effect on the latter, who must shine and delight by lithesome and graceful motions, by neat and pretty *terre-à-terre* steps, and by a decent voluptuousness and *abandon* in all their attitudes.

Note. I am acquainted with a master of great repute in Paris who has the defect of teaching men and women to dance after the same manner, so that all his pupils have a certain air of affectation, by no means pleasing to the eye of a person of taste.

The term *"terre-à-terre"* has a two-fold meaning. It refers to the gliding form of movements as distinguished from that in which the action is composed largely of leaps and *tems d'élévation.*

Pas terre-à-terre is the technical name for the "floor wing." It is the same as the *"ailes de pigeon"* in figure, but is executed without leaving the floor. A. J. S.

All who are of an elevated stature, of either sex, the master must set apart for the *serious* and more noble kind of dancing. Those of middle height and of a slender and delicate form, let him appoint to the *demi-caractere,* or mixed kind. And those who are beneath that height, and of a thickset, vigorous construction, let him devote to the *comic* branch and to *steps of character.*

(*To be continued next month*)

A DAY OF R

WOULD you like to watch a rehearsal? These are magic words to every dance-lover. Coming, as they did to us, from Catherine Littlefield, they were a challenge to intrigue the imagination.

Laden with countless flashlight bulbs and fortified by a secret excitement of "being-in" on a great event before it burst upon an enthusiastic public, THE AMERICAN DANCER made the trek to Philadelphia one crisp cold day. A sharp left turn into what seemed little more than an alley brought us to the very door of the Philadelphia Ballet . . . housed in a modest Quaker-like studio of ancient brick. The constant thrumming of the piano penetrated even to the street, proclaiming the fact that rehearsal had already begun.

Inside the studio Catherine Littlefield was perched on a hard bench.

On the floor the company "writhed" in the throes of the creation of a new ballet, *Let the Righteous Be Glad.*

"Will you sit down here?" Miss Littlefield asked, indicating the director's chair beside

REHEARSAL

er and, to the company, "Keep on kids, we'll go through all the allets when we finish this!"

We groaned at the thought of what the "kids" might be thinking f us for imposing so heavy a sentence on them, but apparently they onsidered it no hardship for a few shy grins began coming our way.

Soon Photographer William McCue was perched high on a ladder, outing (questioningly at first and then with an imperiousness that lmost matched Miss Littlefield's), "Hold it please!"

Punctuated by such graphic commands as, "Hold that river quiet" hen the dancers, simulating a river with a piece of china silk ecame consumed with mirth at the glimpse of themselves in the irror or a half-pleading, "Do an *elegant* arabesque!" the rehearsal ped through five entrancing hours. There were moments of relaxa- on when the girls would run for their knitting bags and needles ould fly and times of sheer hysteria such as, in *Parable in Blue* hen in lieu of stage money "Catherine" as Miss Littlefield is to her evoted company, handed out dollar bills in seeming *largesse* only to ramble into the thick of the group to retrieve her hoard when the st note sounded on the ballet!

And suddenly it was night . . . the friendly little street was rouded in darkness and the dancers were wearily donning street othes, tucking practice togs into handy little black bags and saying ay farewells until the morrow!

The Ballroom Observer

by THOMAS E. PARSON

In which Dorothy Norman Cropper pinch hits with a timely article entitled *America versus England*

BALLROOM EDITORS NOTE: *Miss Cropper's article was originally intended for the Pro and Con department, but the fact that it contains the answer to a question long in your Observer's mind is reason enough for its appearance in this department. We are indeed grateful to Miss Cropper, and sincerely hope she will favor us again in the near future.*

THE current Pros and Cons (concerning the Big Apple and the Shag) that reach me both through personal letters and the magazines prompt me to draw your attention to an outstanding fact that could not be more clearly illustrative if you really want to know the difference between American and English ballroom dancing.

In America the public sets the style and type of ballroom dancing, and in England it is set by the Ballroom Branch of the Imperial Society.

Mr. Parson's article in the December issue of the AMERICAN DANCER pointed out the sensible and practical course so far as good business is concerned; and no matter what we hear to the contrary the chief reason any teacher is in business is to make money. It is quite true that if you do not teach your pupil what he wants to learn he goes somewhere else. As long as the American set-up continues in its present form and we take our dances and our style from the public we must be guided by these two facts.

I heartily agree with certain American teachers that the Shag and the Big Apple are *not* dances calculated to "elevate the art of dancing and to improve its practice," but were I in New York now you can depend upon it I would be teaching both. I have *never* found a novelty number a block to my teaching schedule, but rather an added inducement to enrollments; this does not say, however, that the technique of dancing was, or ever need be, neglected.

Let us consider for a moment the difference between the ballroom teaching profession in America and England; to do this we must look into the principles that lie behind the life of each nation. Whether or not we like to admit it all branches of activity in England are either thoroughly organized or in the process of being organized. From the judiciary system, where judges are *appointed* and paid a salary that places them above any interest in corruption, and where they cannot be dismissed except by the agreement of both Houses of Parliament, down to the smallest kind of organization, all Englishmen take orders from those above them and give orders to those below them. This idea of regimentation often irks our sense of personal freedom; and to think that in the dance profession a small committee of people should dictate what and how dances should be done is most annoying to the majority of American teachers.

We argue that these hard and fast rules kill initiative and cramp creative ability. Perhaps so, but they produce uniformity and uniformity in time establishes a standard.

I do not think for a moment the dance society as it is in England is applicable to America, chiefly because of the geographical difference of the two countries, but I do think that there is much to be learned from the Imperial Society set-up. We have all said for years that the trend in dancing *should be* controlled by teachers and we all admit it *is* actually controlled by the public.

A long talk with Major Taylor, president of the Imperial Society, gave me a brief glimpse into the splendid organization which he founded and has devoted his time to for thirty years. Frankly, I admire it thoroughly even though I cannot agree with what seems to me a certain arbitrary attitude regarding dancing. It may not flatter you to read this, but when it comes to ballroom dancing we are simply non-existent in the mind of the average English teacher (there is always the exception to prove the rule however). That they have standardized ballroom steps (combinations) is eternally to their credit, but they seem so satisfied with their accomplishments that they convey an impression (possibly unintentionally) that any other system, dance or what have you, is beneath their notice. A glowing exception to this is Henry Jacques.

Take the rumba: the London Casino band played it beautifully, and as a rumba with no fox-trot flavor; although the floor was crowded *not one couple danced rumba!* Why? My query to a well known man in the profession brought the response: (1) "The public doesn't want it" and (2) "The position is at variance with the rules laid down by the Imperial Society." Now, I ask you—!

Although I had often been in England I have now lived here two and a half years and I can begin to understand the English viewpoint; they are essentially a friendly people, but from centuries of having been right about various matters they are just not concerned about what others thinks is right if they have found what is right for them.

Don't think there is complete satisfaction with the dictates of the Imperial Society among all its members; they have their "pet peeves" just as we do—a rather healthy sign, I think. Ballroom teachers in the provinces complain about having to go up to London to learn some "new steps" from the committee because, after they have laid out the necessary funds, it may turn out to be a loss. The committee, however, is extremely hard working and I am convinced that what they pass as *standard* is of definite value. This committee is elected by the members, but when a name is presented $25.00 must be posted; this is forfeited if the candidate is not elected; in this way only those really wanted by the majority are apt to get on the committee.

As many of you know, certain members of the Imperial Society have been my guests at various dance organization meetings in America and I have always hoped that the courtesy would be returned. To date it has not. And so I asked Major Taylor about it. And this is what I gather: they have spent thirty years and thousands of pounds in establishing what they feel is the best dance organization in the world and they do not see why they should give outsiders the benefit of it.

At first glance it would seem that America says "come to our meetings, show us what you have and if we can learn anything we certainly want to." England says, "we have what we want and are not concerned with what others think." Both are correct and yet convey a wrong impression. And you must have lived in both countries to fully appreciate it.

In closing, you can take it from me that America supplies the new rhythms. Major Taylor said he thought the time was ripe for the introduction of a new dance (!) so I mentioned the rumba, beguine, samba and a few others—but why go on?

Coming Events

New York City

THE Y. M. H. A. Sunday afternoon series continues with ten members of the Theatre Dance Company, January 23, presented in diverse compositions.

•

THE NORTH AMERICAN COMMITTEE to Aid Spanish Democracy will sponsor a combined performance at the Hippodrome, January 28, with Martha Graham, Hanya Holm, Tamiris, Anna Sokolow, Doris Humphrey, Charles Weidman, Ballet Caravan and Arthur Mahoney. Each dancer and group will present one number.

•

SI-LAN CHEN, modern Chinese dancer, will dance at the Windsor Theatre, January 30, for the Friends of the Chinese People. Her program will consist of: *Chinese Landlord, Shanghai Sketches, Satiric Suite, Chinese Women* and a group of *Eastern National Dances.* Anna Sokolow will appear as assisting artist.

HERMAN BUELLER and his orchestra, former musical director at Grauman's Chinese Theatre, and a master of swing music and symphonic jazz, will play for Roger Pryor Dodge and Mura Dehn at their concert, January 22, at the Y. M. H. A.

•

THE Y. M. H. A. DANCE THEATRE has changed the time for its Sunday afternoon recitals to 3:00 o'clock, instead of 2:30. Additions to the series are Agnes De Mille, February 20; and Ted Shawn and His Men Dancers, March 27.

•

MARIA-THERESA, accompanied by a dance group, will give a recital at the Guild Theatre, January 30.

•

BROOKLYN MUSEUM DANCE CENTER presents Rose Crystal, December 18; Lil Liandre and Mary Radin, January 8; and Mr. and Mrs. Oscar Duryea, January 15.

•

EDWIN STRAWBRIDGE will perform here, January 15.

•

BROOKLYN MUSEUM DANCE CENTER will present Fanya Cochem, January 22; Mary Staats, January 29; Miriam Blecher, February 5; and Phoebe Guthrie, February 12.

New Jersey

THE BALLET CARAVAN will present *Folk-Dance, Filling Station* and *Yankee Clipper,* January 10, in Newark; and will dance in Orange, January 11.

Boston, Mass.

THE BALLET CARAVAN will appear here January 21 and 22.

West Coast

SAI SHOKI, famous Korean dancer, will visit Los Angeles, San Francisco and Seattle in January, on her world tour. She will come to New York and sail for Europe from there.

English Technique of Ballroom Dancing

2. The Slow Fox-Trot
by HENRY JACQUES

This is the second in a series of articles by Mr. Jacques. The next, continuing with the "Slow Fox-Trot," will appear in the March issue.

EDITOR'S NOTE: *To those who are not familiar with the English system of counting, it must be explained that numerical expressions are not used in counting out each step; and that the figures in the left hand column denote the sequence of the steps—not the time involved. In the right-hand column will be found the time effect—on a Slow Step* (S) *the weight is sustained for two beats; on a Quick Step* (Q) *the weight is sustained for one beat.*

THE FEATHER STEP
Gentleman's Steps

(Facing line of dance or diagonally to center of room)

STEP No.	TIMING
1. Forward R F, a normal length step.	Slow
2. Forward L F, a medium length step, and prepare to step outside partner on her right side.	Quick
3. Forward R F, a medium length step, outside partner on her right side.	Quick
3. Forward L F, a normal length step in front of partner.	Slow

BODY MOVEMENT

Contrary body movement on 1st and 4th steps.
Contrary body movement position on 3rd step.
Straight on 1st step.
Sway to the right on 2nd and 3rd steps.
Straight on 4th step.

RISE AND FALL

Rise at the end of 1st step. Lower at the end of 3rd step.

Lady's Steps

(Backing Line of Dance or diagonally to center of room)

1. Back L F, a normal length step.	Slow
2. Back R F, partner preparing to step outside on right side, a medium length step.	Quick
3. Back L F, a medium length step, partner outside on right side.	Quick
4. Back R F, a normal length step, partner in front.	Slow

BODY MOVEMENT

Contrary body movement on 1st and 4th steps.
Contrary body movement position on 3rd step.
Straight on 1st step.
Sway to the Left on 2nd and 3rd steps.
Straight on 4th step.

RISE AND FALL

Rise at end of 1st step. Lower at end of 3rd step.

THE THREE STEP
Gentleman's Steps

STEP No. TIMING

Facing line of dance or diagonally to wall.) This figure usually follows either *The Feather Step* or reverse turn.

1. Forward R F, a medium length step.	Quick
2. Forward L F, a medium length step.	Quick
3. Forward R F a normal length step.	Slow

BODY MOVEMENT

Contrary body movement on 3rd step if following on with natural turn.
No sway when taken after *Feather Step* along line of dance.
Sway slightly to Left on 1st and 2nd steps if taken after reverse turn as the three step is then curved slightly to left to regain line of dance.

RISE AND FALL

Rise at end of 1st step. Lower at end of 2nd step.

Lady's Step

(Backing line of dance or diagonally to wall)

STEP No.	TIMING
1. Back L F, a medium length step	Quick!
2. Back R F, a medium length step .	Quick
3. Back L F, a normal length step.	Slow

BODY MOVEMENT

Contrary body movement on 3rd step if following on with natural turn.
No sway when taken after *Feather Step* along line of dance.
Sway slightly to Right on 1st and 2nd steps if taken after a reverse turn as the three step is curved slightly to Left to regain line of dance.

RISE AND FALL

Rise at end of 1st step. Lower at end of 2nd step.

CHANGE OF DIRECTION
Gentleman's Steps

(Facing line of dance or diagonally to wall)
This Figure always follows either *The Feather Step* or reverse turn.

STEP No.	TIMING
1. Diagonally forward with R F, a normal length step, turning slightly to Left.	Slow
2. Brush L F close to R F, still turning to left on ball of R F, and step forward with L F a normal length step, diagonally to center of room. Turn from a quarter to half a turn.	Slow

NOTE: A half turn is made in this figure only when it is taken diagonally to wall when approaching a corner.

BODY MOVEMENT

Contrary body movement on 2nd step.
Sway slightly to left on 1st step and straighten as L F moves forward.

RISE AND FALL

No rise.

Lady's Step

(Backing line of dance or diagonally to wall.)
This figure always follows either *The Feather Step* or Reverse Turn.

STEP No.	TIMING
1. Back diagonally with L F, a normal length step, turning slightly to Left.	Slow
2. Brush R F close to L F, still turning to left on ball of L F, and step back with R F, a normal length step, diagonally to center of room. Turn from a quarter to half a turn.	Slow

NOTE: A half turn is made in this figure only when it is taken diagonally to wall when approaching a corner.

BODY MOVEMENT

Contrary body movement on 2nd step.
Sway slightly to the right on 1st step and straighten as R F moves back.

RISE AND FALL

No rise.

THE NATURAL TURN
Gentleman's Steps

(This figure is as a rule preceded by a *Three Step*, the last step of which is the 1st of this turn.)

STEP No.	TIMING
1. Forward R F, a normal length step, turning to right.	Slow
2. Side L F a medium length step, turning to right (backing diagonally to center of room).	Quick
3. Back R F, a medium length step, still turning slightly (backing line of dance).	Quick
4. Back L F, a normal length step, turning to right (backing line of dance).	Slow
5. Still turning to right, pull R F back and to side of L F, heel first, then flat, feet now parallel and approximately six inches apart (facing diagonally to center of room).	Slow
6. Brush L F close to R F and step forward with it, a normal length step (facing diagonally to center of room).	Slow

BODY MOVEMENT

Contrary body movement on 1st, 4th and 6th steps.
Straight on 1st step.
Sway to the right on 2nd and 3rd steps.
Straight on 4th step.
Sway to the left on 5th step and straighten as L F moves forward.

RISE AND FALL

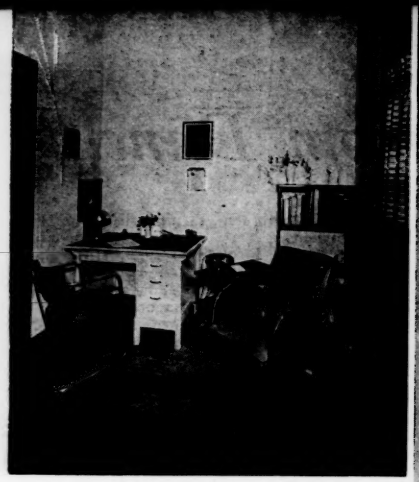
Rise at end of 2nd step. Lower at end of 3rd step.

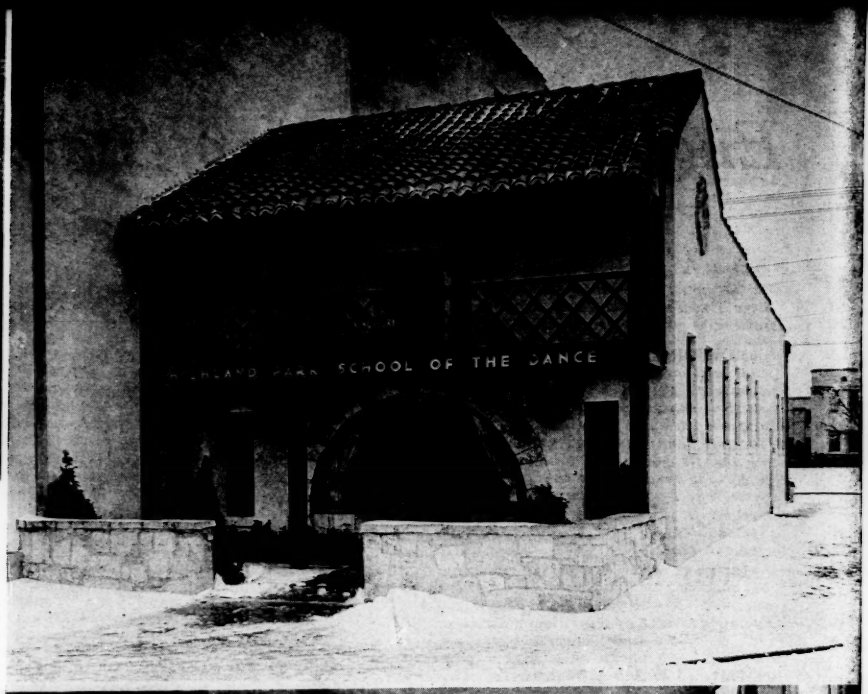
Lady's Steps

(Backing line of dance.)
This figure is as a rule preceded by a *Three Step*, the last step of whch is the first of this turn.

STEP No.	TIMING
1. Back L F, a normal length step, turning to right.	Slow
2. Still turning to right, close R F back to L F, and continue to turn from left heel on to right heel (facing diagonally to center of room).	Quick
3. Still turning slightly step forward L F, a medium step (facing line of dance).	Quick
4. Forward R F, a normal length step, turning to right (facing line of dance).	Slow

(*Continued on page* 36)





Beautiful Studios

HELEN and GLADYS KINGSBURY'S

Highland Park School of the Dance, Dallas, Texas

A studio located to meet the conditions and demands of modern living with its crowded hours, is the brilliantly successful idea of the Kingsbury sisters. Having heard the mothers of their students complain for years about spending all their time chauffeuring children to and from school, to music lessons, dancing lessons, the doctor, the dentist, the Kingsbury duo decided that the most important thing in a studio was its location.

First, it must be a spot easy of access to the students they had—which would be the better residential sections of the city. So they chose a suburban shopping village which catered to the trade of three of the swankiest residential sections. But there was no place for a studio! So they went to the real estate man who was developing the shopping district, and secured his cooperation in building a studio to their order, both as to location and specifications of construction. All rooms are properly ventilated, with many windows for sunshine, air, and light.

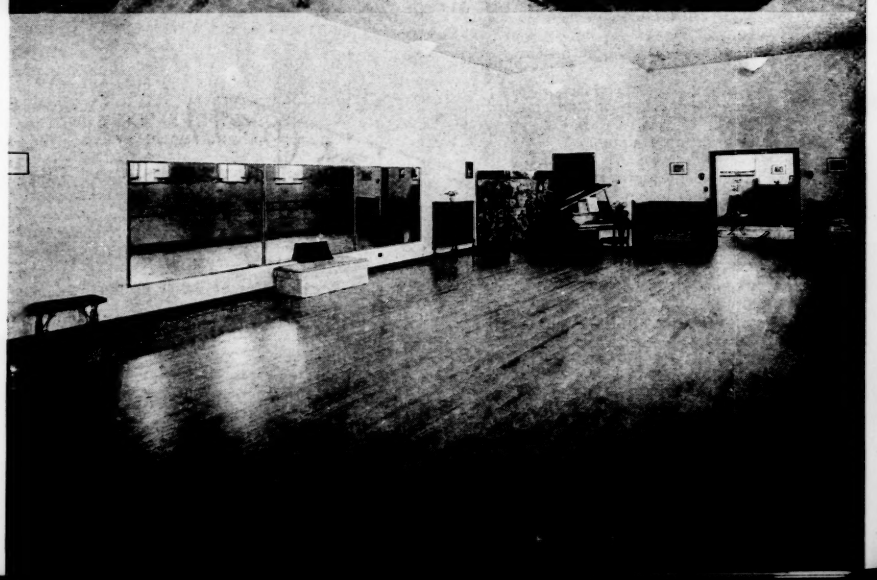
Having *carte blanche* in the matter, the result is not a compromise but the ideal dance studio.

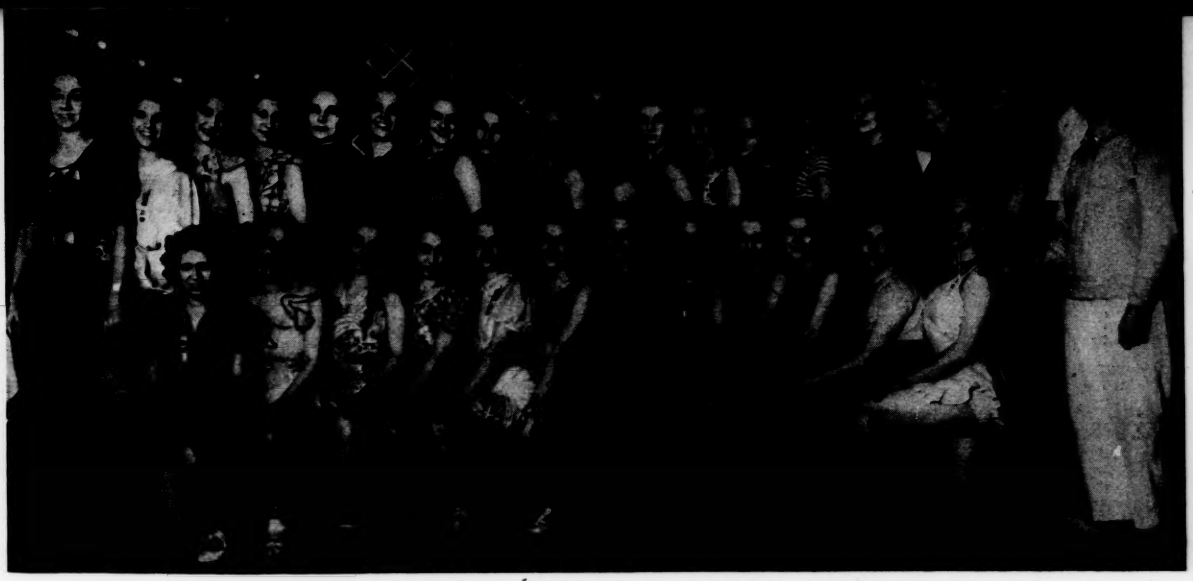
Because blood of the Spanish De Cordovas, early Texas pioneers, run through their veins, the Kingsburys decided on Spanish architecture for the studio. In the reception room, windows are hung with beige monk's cloth banded in bright colors. A Mexican tile table is within lazy reach of the comfortable couch, and Indian rugs from Mexico give color to the floor. Vases are always kept filled with bright flowers, and on the table are books on dancing, and always the current issue of THE AMERICAN DANCER.

The office is set off by bright Spanish striped drapes, and with simple red leather modern chairs. A trim, well-kept desk lends an air of authority and serenity to any business consultations.

The dancing studio itself is very large, 50 x 25 feet, with indirect lighting, wall bars, mirrors so that the students can "see themselves as others see them," a baby grand

(*Continued on page* 36)





Members and guest teachers at the LOUISIANA ASSOCIATION *Convention*

Bulletin of The Dancing Masters of America and Affiliated Clubs

by WALTER U. SOBY

Georgia Club

The Georgia Dancing Masters Association, which was organized at the Plaza Hotel, Augusta, Georgia, in November, has applied for affiliation with the Dancing Masters of America, Inc. Notice has been sent to all the National Directors and Delegates from each of the already affiliated Clubs and indications are such that the Georgia Club will be accepted by February 1st. The Georgia Club will be the 22nd Club to apply for affiliation. The officers of the Club are as follows: Bert Bertram, President; Dorothy Alexander, 1st Vice-President; Gertrude Jones, 2nd Vice-President; Jack Rand, Secretary-Treasurer; Directors: Marion Rhyne, Lottie Hentschel and Bernard Williams. The next meeting will be held January 30 at Atlanta.

California Club No. 13

The December meeting of the California Association Teachers of Dancing was held at the McFarland Joy Studio. Miss Ruth Arnold of Burlingame was guest teacher at the one day Christmas Convention, Sunday, Dec. 26. At the December meeting Florelle Botsford taught acrobatic; Lodena Edgecumbe, assisted by Leonard Armbrust, taught several new waltz, fox trot and tango steps; Lillian Thomas presented a Chinese dance.

South Texas Association No. 3

At the December meeting of the South Texas Association, Mrs. Ann Geizendanner served a tea. The following officers were elected: Judith T. Sproule, President; Mrs. Ann Geizendanner, 1st Vice-President; Roy Mellon, 2nd Vice-President; Secretary-Treasurer, Dorothy Weikerth; Corresponding Secretary, Isabel McKenna; Directors: Miriam Widman, Florence Coleman and Laura Dorman.

Connecticut Club No. 18

The December meeting of the Dancing Teachers Club of Connecticut took place December 19th at Walter U. Soby's Studio. Guest teacher for the day was Miss Frances Cole of New York City, who presented a very fine program of children's dances. Mr. Soby was Master of Ceremonies and Mr. Jack Tye, Sergeant-at-Arms. The election of officers took place as follows: Mme. Annette, President; Yolan Szabo, 1st Vice-President; Mrs. William Smiley, 2nd Vice-President; Doris Gibbons, Secretary; and Mr. B. L. Deming, Treasurer.

Florida Society No. 2

A four-day Normal School meeting of the Florida Society of Teachers of Dancing was held at the beautiful Miami-Biltmore Hotel in Miami in December. Miss Edna Lucile Baum was guest teacher for the day, presenting work usable to all teachers. Ramon and Renita, dance team at the Miami-Biltmore, presented a new dance called the Ronrico, a ballroom version of which was taught at the Convention. James Sutton presented straight tap and Lucille Stoddard donated one hour of work and on December 29 presented an extra course of novelty routines. Helen Steinman of Chicago, who was visiting Miss Ellamae Holder of Tampa, gave some interesting pointers on Spanish dancing and the use of castanets.

Walter Keenan Directs

Walter Keenan of Philadelphia was again engaged to direct the chorus numbers and dance routines for the golden jubilee production of the Mask and Wig Club of the University of Pennsylvania. It was entitled "50-50." The book was written by Louis C. Madeira and George Elliott Hess; music by Clay A. Boland; lyrics by Clay A. Boland and Moe Jaffey. Besides the performance in Philadelphia, the company played in Pittsburgh, Indianapolis, Chicago, Cleveland and Hartford. Some of the outstanding hits of the show were the dance routines taught by Walter Keenan, who is a member of the D. M. A.

Beachmont

The Park Place Civic Club held a dancing party at "Beachmont," home of our President,

(*Continued on page* 38)

Members who attended the Convention of the TEXAS ASSOCIATION *at the Baker Hotel, Dallas, Texas*

Student and Studio

Students of the Eleanor Brown School of Dancing, Rochester, N. Y., in "Pullin' the Skiff," a Jack Manning Routine

● NEW YORK, N. Y.—Bill Meeker, shag teacher for Donald Sawyer, sailed on Christmas night as dance instructor on a Canadian Pacific Line boat bound for Cristobal. Mr. Sawyer has a contract for the second consecutive year to supply dance instructors for all the Canadian Pacific Line's winter and spring cruises.

●

Fred Freddin's new venture as a teacher of adagio is heartily endorsed by his former partners, Emrik Andreasen of Anna Van's Adagio Quartet (now on tour with Dave Apollon's Unit) and Eddie Clark of Clark & Eaton (adagio team now with Howard's Unit). Mr. Freddin's background as an adagio and acrobatic dancer enables him to bring twenty years' experience to his teaching of the dance.

●

Don Le Blanc demonstrated *The Big Apple* at the Hotel Pierre, December 25, during the 85th Anniversary Dance of the Mt. Neboh Masonic Lodge. Mr. Le Blanc climaxed the evening's entertainment by a tango, which he danced with his nine-year-old pupil, Sarina Hall. Mr. Le Blanc will head the Ballroom Department of the new De Sylva Dance Studio in Hempstead, L. I.

●

Frances Cole, who has just returned from the Dancing Masters of North Carolina Convention, reports that Jim Coble and Stough Goutt held a Cabin Party for members of the Club. *The Big Apple* was featured as entertainment.

● BUFFALO, N. Y.—Geraldine Hoffman, Buffalo teacher, had a 7½ pound baby girl, November 29.

● VERONA, N. J.—Ruth Wilson arranged and directed the dancing for the Montclair Operetta Club's presentation of *The Desert Song* at Thanksgiving. The show ran three nights and was sold out two weeks in advance. A Music Hall Drill with sixteen girls coached by Miss Wilson received three encores at each performance.

● BAYONNE, N. J.—Christina Brownsweiger and her pupils played a request performance, November 17, at Mary J. Donohoe School Auditorium. The program of five lively parts was well received by the audience.

● HARTFORD, Conn.—The Hartford Ballet presented *La Casa Di Vino, Le Mer* and Charles Dickens' *Christmas Carol,* December 11, at Avery Memorial Hall. Val Arms, the caricaturist, who saw their performance, reports that this group has improved much since their debut last season.

● BOSTON, Mass.—Mrs. Lilla Viles Wyman, dean of Boston teachers, was guest speaker for the Varia Club of Arlington Heights, December 19. Her talk was in the form of a Dance Travelogue. Mrs. Wyman is celebrating her Golden Jubilee of fifty consecutive years of teaching in Boston.

● WORCESTER, Mass.—Dolores Magwood will hold a recital, January 21, in Spencer, Mass. She also plans a performance with her school in Worcester during the early part of February.

● PORTLAND, Me.—The Three Arts Studio gave their annual party-recital, December 18, with 150 pupils taking part. Holiday activities of this school included participation in the annual *Jamboree* of the Westbrook Kiwanis Club; a Christmas program to entertain orphans, given by the school's Tiny Tots for Porteous, Mitchell & Braun, Maine's largest department store, December 16; *The Rehearsal in Toyland,* a revue with younger pupils presented at the Children's Hospital, December 26; and an elaborate midnight spectacle arranged for the Kora Shrine Ball, December 31, using 15 students of the school.

● PHILADELPHIA, Pa.—Walter F. Keenan, Jr., directed the dances for *Fifty-Fifty,* Golden Jubilee production of the Mask and Wig Club of the University of Pennsylvania. Local reviewers said that the chorus dancing staged by Mr. Keenan included some of the smartest routines they have witnessed at any of these shows.

● UPPER DARBY, Pa.—Miss D'Ambrosio, head of the Edvige School of the Dance, has built up her studio since 1933, until it has become this city's largest dancing school. During this time Miss D'Ambrosio has continued to study dancing, in addition to her teaching.

● MEADVILLE, Pa.—Pupils of the Arita Lee Dance Studios have appeared at many social functions in this vicinity, including *Cotton Blossom Minstrels* presented by the Conneaut Lake Firemen; the banquet of "Meadville's Republican Women;" and a Baby Beauty Show given by the Woman's Benefit Association. This school prepared short Christmas programs for the Country Club's Benefit Dance and for the County Poor House. Their *Big Apple* group, headed by Dixie Johnson, is in constant demand for performances.

● ALLENTOWN, Pa.—*Stars of Tomorrow,* presented by Walter Marsh and Lucille Adams with pupils of the Walmar Dance Studio, met a very appreciative audience at the Lyric Theatre, November 18. The ballet, given for the first time in this community, scored a big hit. Betty Ruth Musselman won a year's subscription to THE AMERICAN DANCER as a result of her ticket selling for the recital.

● PITTSBURGH, Pa.—The Pittsburgh Civic Ballet is reorganizing to raise its standards of membership and will require a rigid examination for entrance to the group. They have started work on ballets, with a view toward a possible Spring debut.

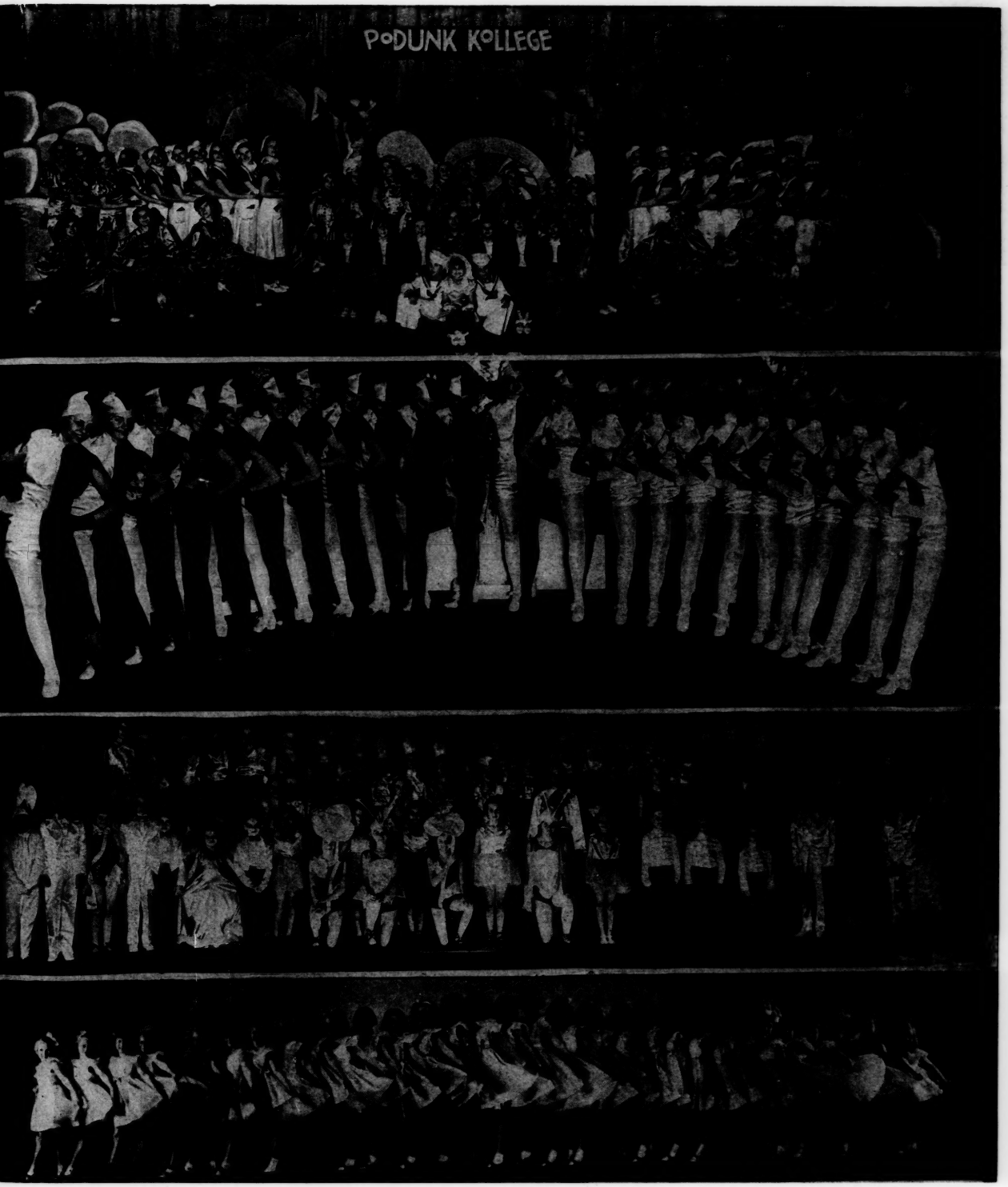
●

Karl Heinrich teaches ballet to Jacqueline Ossko, talented ten-year-old who has had a screen test this past month with Warner Brothers' New York studios.

● RICHMOND, Va.—Julia Mildred Harper of this city has opened branch schools in Victoria and Keyesville, Va. She will dance at the February meeting of the Woman's Club. Miss Harper gave a Christmas party at John Marshall Hotel for her students, and attended the D. T. B. A. Christmas Session in New York.

● AUGUSTA, Ga.—Bert Bertram has unearthed a booklet, printed in Sydney, Australia, in 1915 or 1916, which he and Rubee Bertram wrote, entitled *How to Dance.* Evidently a complete course in ballroom dancing at that time included the Maxina, Digger Prince, Argentine Schottische, One Step, Plaza Jazz, Prince Renown, Auss'e Fox Trot, Two Step and Tickle Toe. Mr. Bertram tells us that this was the first dancing-by-mail course in Australia.

KENNETH LE ROY, ELISE DE VERA SAGER, PATRICIA BARBER, JEANNE LAFFREDO, HARRIET FITZGERALD, JUDITH EVLY, GORDON POLLOCK, BETTY JANE TYLER, *in the Children's Ballet, "La Boite A Joujoux," staged by* ANNETTE VAN DYKE *at the Waldorf-Astoria Hotel, December 30*



Top: "College Rhythm" from FANTASIES OF 1937, *given by the* MAXINE MOLLENHOUR *School, South Bend, Ind. Second: Black and White Ensemble by pupils of* GERTRUDE EPSTEIN, *Peoria, Ill. Third: Pupils of* FRANK STRASSER *in Hagerstown, Md. Bottom:* RUTH WILSON *School in Montclair, N. J.*

Left to right—BEVERLY JEAN WILSON, pupil of The School of Modern Dance, Tuscaloosa, Ala.; GLORIA and BEN BALKEMA, 11-year-old twins of Olive Wood, Grand Rapids, Michigan; LOIS HARPER, Dayton, Ohio; MARY HILBERT and BOBBY SCHWARTZBACK, pupils of Sonya Marens, Syracuse, N. Y.; MARJORIE AMES, of The Lorraine Dancing Studio, Brooklyn, N. Y.; MISS RAY ANSON, student of the Doris Leahy School, San Francisco, Calif.; MISS MADELINE CHILDS, of the Norris School of Dancing, Malden, Mass.

● INDIANAPOLIS, Ind.—Louis Stockman and Ruth Pryor now offer training for teachers and professionals in technique, ballet, toe, character, and ballroom dancing, at the Stockman Dance Studios.

● MISHAWAKA, Ind.—Jeannette Yeager entertained her Junior Ballroom students at an annual Christmas party, presented in night club fashion, December 14.

● SOUTH BEND, Ind.—One hundred and sixty ballroom students and their friends attended the Christmas Cotillion held annually by Maxine Mollenhour in the Columbia Club Ballroom. Miss Mollenhour's professional entertainers presented a program.

● GOSHEN, Ind.—Mary Hubbard Chapleau, advanced student of the Leslie Academy, was chosen by Miss Paege to teach tap dancing to the Industrial Girls Club at a local Y. W. C. A.

● SOUTH BEND, Ind.—Mrs. Floyd Hummer presented three pupils in a dance program at a recent meeting of the P. T. A. at Lincoln School.

● NEW ORLEANS, La.—The Louisiana Association held their 7th Annual Christmas Holiday Convention at the Jung Hotel here, December 27 to 29. Members and teachers from Louisiana, Mississippi and Arkansas attended. Adolph Blome taught ballet and J. Allan MacKenzie instructed in tap on the first day of the session. Social activities of the Convention included an informal supper, December 27, and a dinner dance, December 28, at which there was a floor show of professional talent. The business meeting held on the closing day decided on nominations for new officers and set the date for the next regular meeting, January 30.

ELAINE SIMS HURB *of the Yoman Dance Studio, Valdosta, Ga.*

ETHEL STEINLE, *teacher in Mountain Lakes, N. J.*

● DALLAS, Texas—The Texas Association held a *Show Night* at the Dallas Little Theatre, December 27, featuring students of various members. The array of talent which took part in the long program brought out some of the best teaching in this part of the country.

● HOUSTON, Texas—Mrs. Montie Beach, president of the D. M. of A., gave the annual get-together party of the Park Place Civic Club. Residents of Park Place and dignitaries of the state, country and city attended the affair, at which they all joined in group singing after the regular entertainment.

● SHERMAN, Texas—Mildred Chaffin presented *On the Magazine Rack* with her students at the Texas Theatre, December 17th, which portrayed various publications in dance form. Miss Chaffin herself closed the program with a number dedicated to THE AMERICAN DANCER.

● CORPUS CHRISTI, Texas—Bertha Lacey's studio now publishes a miniature newspaper for her classes, entitled *The Tap Tattler*. It contains news of the school and items of interest in the dance.

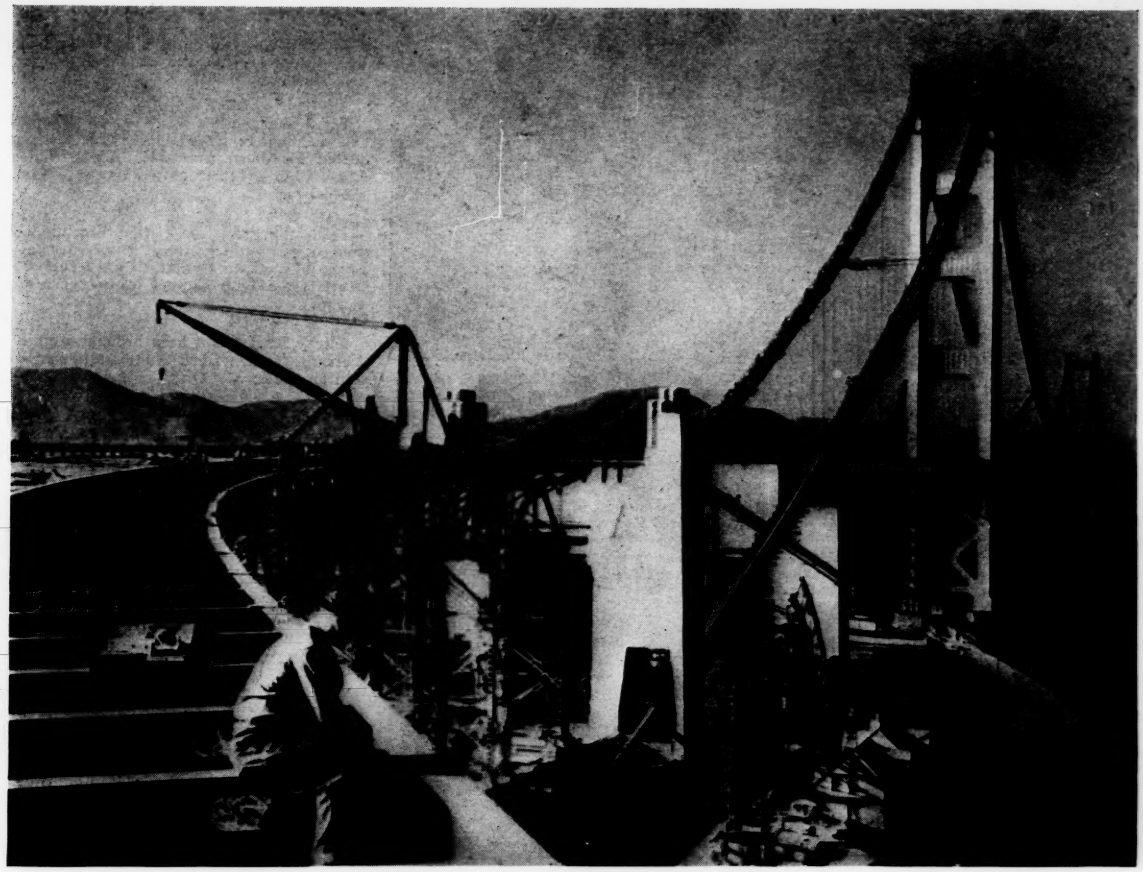
● CLEVELAND, Ohio—Carol Verne gave a formal dancing party to her *Big Apple* class, December 22. Four couples of advanced students did all the steps of this dance as entertainment, and the "Swingsters" were engaged to provide music for the affair.

● TOLEDO, Ohio—Eddie Hanf and Ruth Ingels, dancing partners and teachers at the Paul Spor Studios, were married December 23, making it a very merry Christmas and joyous New Year.

● CLEVELAND, Ohio—Agnes Boone will teach for the Cleveland Association, January 30.

● MEMPHIS, Tenn.—Marjorie Duckett, teacher of this city, held a recital in Corinth, Miss., December 25. A feature of the show that "went over" was *The Big Apple* done by thirty-six students.

CHARLOTTE KENNEDY, *student of Dorothy Claire Cook, Montgomery, Ala.*



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AGENCIES IN PRINCIPAL CITIES

Pupils of Dorothy Slane, Adelaide, S. Australia, enjoying THE AMERICAN DANCER *in the lounge between rehearsals for Vagabond King, a charity production in which they appeared*

CHICAGO
by MARION SCHILLO

The Anne Rudolph School will move into new and larger quarters, February 1. This school is beginning its fifth year in America, with a record of excellent work in body education and corrective training. Miss Rudolph is herself a concert dancer and teaches the modern dance forms.

●

Robert Armstrong, who has received ballet instruction from Bentley Stone, appeared in *Der Rosenkavalier* with Lottie Lehmann, December 7 at the Civic Opera House. Mr. Armstrong has studied under Arlova and Pridieux and appeared in some of the San Carlo Opera Ballets and the Russian Ballet Royale. More recently he performed in *Light of Ages.*

●

Jack Manning held his Tap Course at the Congress Hotel, December 12, with the usual large attendance of tap dancers and teachers, who come each year to learn his clever stunts and ingenious routines. An interesting angle that Mr. Manning is bringing into tap work this year is the enlargement of the theme or plot. He puts a fresh dramatic significance into his routines which make them more than stunt dancing. The themes usually represent American ideas and American life. The Mannings will return to Chicago late in February, as a result of the demand for two courses.

●

Paul Shahin, tango and rumba expert of Chicago, is now located in the Congress Hotel, where he continues to teach these two ballroom styles. His simplicity of technique was taught to Chicagoans last summer at the Chicago Association of Dancing Masters. Previously, Mr. Shahin had taught in Palm Beach, and last winter he instructed at the tea dances of the Drake and Blackstone Hotels in Chicago. His recent institution of Rumba Nights at the Congress Hotel Casino brought an immediate response by the general public. Mr. Shahin's teaching also includes professional ballroom routines, and he has written many dance tunes which have been recorded and published.

CALIFORNIA
by DORATHI BOCK PIERRE

Lillian Powell conducts dancing classes and private instruction at the Los Angeles Conservatory of Music and Arts. She includes German and modern work in her teaching repertoire.

●

Ann Mundstock has just completed a tour through Southern California, where she gave a series of lectures with lantern slides, introducing the system of Laban Dance Script. She will speak on the Dance Script at San Francisco Museum of Art, January 23, and at the U. of C. in Berkeley during January.

●

Oscar Robinson, formerly of the Yale Drama School and Columbia and Stanford Universities, is devoting a series of demonstration lectures to the emotional values of color in dance form.

●

Serge Oukrainsky, who staged the ballets for the San Francisco Opera this year, presented his dance group before the Wilshire Ebell Club as their only dance program of the season.

●

Lynn Buchanan and the Virginia Hall Johnson Group are giving lecture-demonstrations in modern concert dance technique to many large club groups in Southern California.

●

Micky Renard has been brought from New York to the Lou Dorn Studios to teach ballet and toe work.

●

The first Dance Symposium for Northern California was held, December 11, at Sacramento, with the Sacramento High School acting as host school. Miss Lois Ellfeldt led the master lesson, and Miss Lucile Czarnowski conducted the lecture forum.

●

Sacramento High School, under the leadership of Beth Hightower, chairman of the Physical Education Department, is making an interesting contribution to dance teaching by the inauguration of a new curriculum for dance composition. A motion picture is being made to illustrate and clarify the series of studies.

●

U. C. L. A. presented John Milton's *Comus,* December 3, with the Dance Department under Martha Deane performing to the music of Henry Lawes, Purcell and Lully, as when the masque was first played on Michaelmas Night at Ludlow Castle, 1634.

●

The Folk Dance Department of U. C. L. A. held a Christmas Festival of Folk Dances, December 9, under the direction of Miss Bernice Hopper.

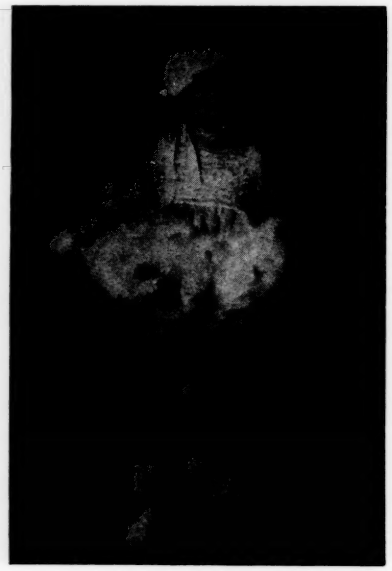
●

Dr. Grace L. McCann Morley is planning an extensive show of dance photographs, to be held at the San Francisco Museum of Art in early Spring. Dr. Morley presented this year the second annual series of free Sunday afternoon performances by resident modern dance groups.

●

Parquette Pathe of the Jooss Ballet will return to California next fall to open the Jooss Ballet School in Hollywood.

● WARSAW, Poland—Edward J. Kurylo received the French Renaissance medal this year for the second time. He now has a bronze and a silver medal, which have only



DONNA MORAN, *of Altoona, Pa., who demonstrated the Butterfly dance her teacher, Mari-Tamsun Houser taught at D. T. B. A. meeting November 28*

A group of Albertina Rasch Girls in M-G-M's new production ROSALIE

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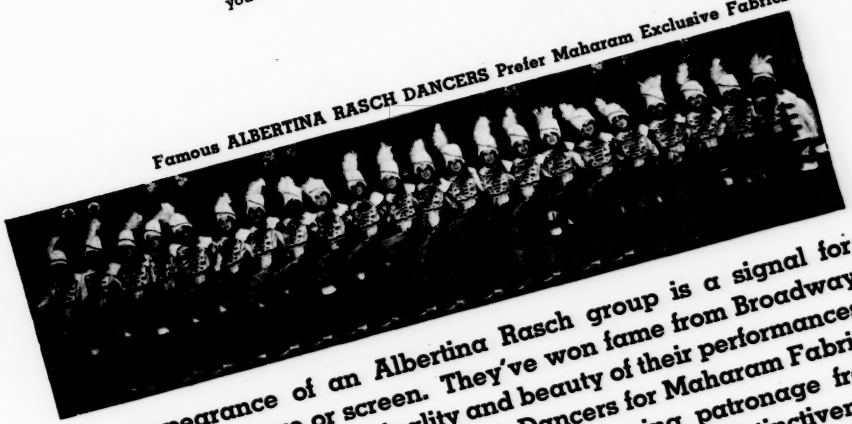

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Prelude to Revolution

(*Continued from page* 11)

wrong—one should create a ballet according to the mood of its subject. Gestures must no longer be mechanical. Every move should be used to express the action of the story. In other words, a ballet must no longer merely consist of a series of class-room exercises. Mime, steps and dramatic composition should be made to fit the mood of each separate ballet. *Every ballet must have a different technique;* fashioned, of course, by the style, the musical background and the meaning.

In a famous letter to the head of the school which accompanied a ballet libretto based on *Daphnis and Chloe,* Fokine denounced the methods of the Petipa School, explained his new principles and demanded reforms.

As is the case with most innovations, a deaf ear was turned to his plea. But progress directed through the right channels cannot be retarded. Little as they knew it, Russia stood on the very brink of the greatest era of development that has ever been known in the dance. Pavlova, as yet little known, had been young Fokine's first partner and was still at the Marinsky. Nijinsky, Karsavina and all the rest whose names are synonymous with the era which was to follow, were just emerging from their training at the School.

And with this great onslaught of talent which eclipsed even that of the Petipa reign, swept on the great Romantic Revolution of Michel Fokine. That greater emotional scope which was made evident to him through the art of Duncan was to inspire the creation of some of the greatest ballets of all time — *Petrouchska, Scheherazade, Sylphide* and all the familiar rest.

But that is a story in itself and can be told in no better fashion than through the retelling of the careers of its protagonists.

And through no personality can the effect of the Romantic Revolution be seen more clearly than through the tangled and fabulous tale of a man who now resides in Switzerland and whose visions of ballet greatness have long ago been clouded by the darkness of destiny—

He is Vaslav Nijinsky, and the true story of his greatness is far more puzzling and tragic than the fateful tale of the sawdust Petrouchska which, at the hands of Fokine and Diaghileff, he portrayed with such affecting artistry on the stages of the world.

Beautiful Studios

(*Continued from page* 28)

piano, victrola, and benches along the wall for spectators. The functional furnishings are augmented by a soundproof ceiling of Thermax, which keeps out noises from the street, and lessens all sound, reverberations, and echoes incident to teaching. With large classes this sound-stifling ceiling is a godsend to the nerves of teachers. One of the most interesting features of the room is a four-section screen made of covers of old dance magazines. The children never tire of looking at this and picking out their favorite dancer in some glamorous pose. On the walls hang Troy Kinney etchings and Degas prints.

In addition to the rooms mentioned, there is a small kitchen where the teachers may prepare healthy and edible food on days when they are too busy to go out for lunch or supper. This feature also makes the studio desirable to rent for piano recitals, afternoon teas and receptions.

There is also a spacious dressing room for students, with plenty of space to hang their clothes, a shower-bath for those who like to freshen-up before re-dressing, and a bath room.

STUDENT — STUDIO

been given to a few distinguished persons in the art world.

●

● DARWIN, Australia—Citizens of this city say that the *Big Apple* is the same kind of thing that Australian aborigines have been doing at memorial services for their dead for thousands of years, and they are not at all impressed by America's latest dance craze!

CANADA

● VANCOUVER, B. C.—Elsie Baker, who has been well known and admired heretofore for her Spanish dancing, is now studying Russian ballet. She has been scoring many successes at recent performances. Local newspapers mentioned the "stirring ovation" that was accorded her in October "for her splendid interpretations of Spanish dances," at the Vancouver Folk Festival.

●

● MONTREAL, Ont.—Dorothy Daum, talented young graduate of Miss Gretchen Keil's Studio of the Dance in Dayton, Ohio, is now teaching stage dancing at the Speirs-Miller School here.

●

VICTORIA, B. C.—The latest activity of Miss Violet Fowkes' Studio of the Dance was a Santa Claus show done for the Hudson's Bay Company at the Capitol Theatre here. This is the seventh annual show that Miss Fowkes has directed for them. Local newspapers said it was a "great party," with more than fifty beautifully costumed child performers in a programme of well-directed dancing.

English Technique

(*Continued from page* 27)

5. Side L F a medium length step, still turning to right (backing diagonally to center of room. Slow
6. Brush R F close to L F and step back with it, a normal length step (backing diagonally to center of room). Slow

BODY MOVEMENT

Contrary body movement on 1st, 4th and 6th steps.
Straight on 1st step.
Sway to Left on 2nd and 3rd steps.
Straight on 4th step.
Sway to the right on 5th step and straighten as R F moves back.

RISE AND FALL

Rise at end of 2nd step. Lower at end of 3rd step.

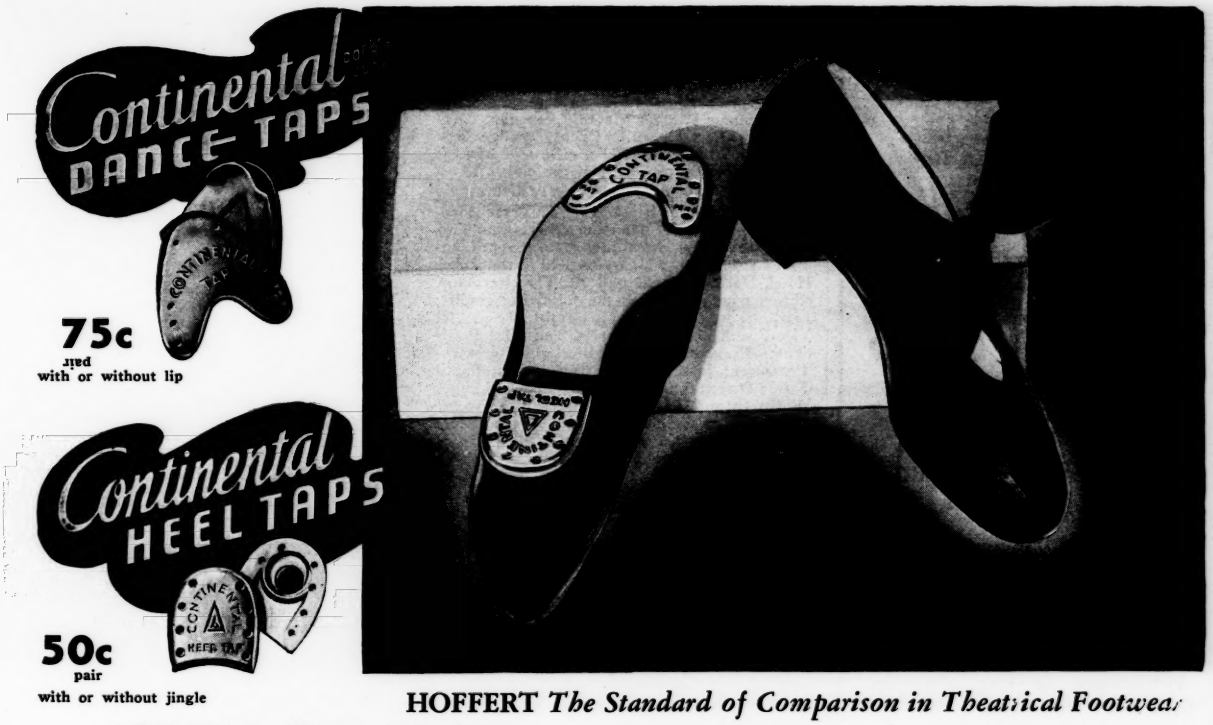
DANCE EVENTS

(*Continued from page* 19)

the work of his fellow artists—the enchanting Simkie with her bewitching half-smile and exquisite rhythm, or dynamic Madhaven (almost grotesque in action as opposed to the sinuous graces of Shan-Kar) and his wonderful mudras—or the music of Vishnudass Shirali whose solo playing of the Tabla Taranga is always one of the high spots of these performances—or Zohra, or Uzra.

New and very diverting was the *Bhill Dance*—a hill tribe festival after a wedding depicting the jealousy between husband and lover, showing Shan-Kar to be deft in comic gestures although his young brother Robindra is the real comedian of the company. The treatment of this number was novel in that the musicians—a flutist and two drummers—actually took part in the dancing, and very well too. Also picturesque is the new *Yuddha Yatra,* with its rhythmic sword play. But es-

(*Continued on page* 41)



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✦

Our annual 2 week Normal School and 55th Annual one week Convention will take place at New Orleans, La., from Monday, July 18th to August 5th, inclusive. Headquarters — Hotel Roosevelt.

D. M. of A. BULLETIN

(Continued form page 29)

Mrs. Montie Beach, Tuesday, Dec. 21, 1937. Several celebrities were present including State Senator Weaver Moore, Lieutenant Governor Walter Woodul, County Judge Roy Hofheinz, Mayor R. H. Fonville and Mrs. J. Harry Kobusch, president of the club.

Texas Association Convention

Mrs. Frances B. Bleeker of the Texas Association Teachers of Dancing reports that they had 66 teachers attending their seventh annual Convention, which was held at the Baker Hotel, Dallas, Dec. 27 and 28. The election of officers took place with the following results: Bertha Lacey, President; Camille Long, 1st Vice-President; Billy Nation, 2nd Vice-President; Frances Burgess Bleeker, Secretary-Treasurer; Sam Bernard, Junior Past President; Directors: Judith T. Sproule, Elmer Wheatley and Mrs. Lon L. Smith. Twelve new members were obligated as follows: Betsy Rees, Helen Kingsbury, Denard Haden, Marion Boren, Mollie Nan Watters, Charles Baker, Larrymore, Dorothy Fisk, Markoleta Green Elstner, Hazel Robinson, Phi Delta Evans and Lou Ann Tisdale. Jane Daugherty and Minnie Lee Sullivan, former members, were re-instated. Mr. Ivan Tarasoff and Mr. Jack Manning were made Honorary members. Mr. Villere, Mr. and Mrs. Jack Manning and Mr. Tarasoff were guests at the banquet. Mr. Villere is doing everything possible to interest the southern teachers in the D. M. A.'s coming Convention. Mr. Tarasoff and Mr. Manning were presented with sterling belt buckles and Mrs. Manning was presented with a shoulder bouquet of gardenias. Virginia Self presented a floor show. Billy Nation entertained everyone with *The Big Apple* and the *Shag*. Sam Bernard held "open house." Other members attending the Convention were Georgia Deason, Mary Taylor, Annette Duvan, Jacquelyn Flanagan, Tommye Gracey, Martha Ceil Graves, Louise Hudson, Carolyn Lee, G. B. McKinney, Jr., Virginia Self, Florine Stiles, Winnie Travis, Jean Travis, and Miriam Widman. The faculty included Ivan Tarasoff, ballet; Peter Villere, acrobatic; Virginia Self, Elmer Wheatley and Martha Graves, tap; Betty Reese, children's work; Miriam Widman, novelty numbers; Gladys and Helen Kingsbury and Billy Nation, ballroom. Mr. Tarasoff's work was most enthusiastically accepted, so much so that he has been asked to teach for the Texas Association next year. Mrs. Bleeker knows of a number who are planning to attend the D. M. A. Normal School just for Mr. Tarasoff's work, and she does hope that the Texas Association convention has done what they think it has to bring some teachers to the D. M. A. Convention and Normal School who have never as yet attended.

Ballroom Committee

The Ballroom Committee, as appointed by Mrs. Beach at Washington, had their first meeting in New York City. The committee includes Mrs. Christine MacAnanny, Roderick Grant, Leroy Thayer, Thomas Riley and Ernest Ryan. Mrs. MacAnanny, 14 Henry Street, Melrose Highlands, Mass., is Chairman. Members of the D. M. A. are requested to send Mrs. MacAnanny cotillion and Paul Jones figures.

Faculty Committee

The Faculty Committee, consisting of President Mrs. Montie Beach, Secretary-Treasurer Walter U. Soby, Fred W. Kehl, Vida Godwin, Mrs. Christine MacAnanny, Miss Elmer Wheatly and Louise N. Williams have been corresponding in reference to the faculty for the Normal School and Convention which is to be held at the Hotel Roosevelt, New Orleans, next summer. It is hoped that the Committee will be able to make an announcement of faculty soon.

Heart of America

The Heart of America Dance Association, Club No. 19, held its first annual meeting and election of officers, December 12 at the Hotel Muehlbach, Kansas City, Mo. Speakers at the luncheon were Mr. Wallace Rosenbauer and Mr. Bob Mayes, of the Art Institute.

North Carolina

The Dancing Masters of North Carolina, Club No. 15, held their convention at the Washington-Duke Hotel, Durham, N. C., December 27, 28 and 29. Besides the faculty of Fran Scanlan, Laurence Hostetler, and Frances Cole, there were costume exhibits, recital discussions, operating methods and production suggestions. Social activities included a Dance Concert by students of members; and a Banquet and Ball.

An Open Letter from Daddy Kehl

Dear friends:

This is the first time that the opportunity comes to me to ask you to come to New Orleans for the reunion of all normal school students and members during the weeks of the Normal School and Convention conducted by the Dancing Masters of America and affiliated clubs. This event is the 55th in the history of the Association. Many students will hold reunions and experience how enthusiastic and genuinely inspiring these occasions can be.

In the many years that I have been privileged to have contacts with many old students and members of the Normal School the general impression which I have had for many years has become a conviction. It is that by some strange alchemy which works in the D. M. A., the loyalty and devotion of the Normal School students grow with the years. There seems to be something more intense and more lasting in the affection which they feel for their Association than is the case with most organizations.

The explanation for this spirit began to dawn on me. The democratic and friendly spirit of the members and the distinction which the Association can claim among similar organizations, together with its long and honorable history, all combine to create a unique educational situation and opportunity. It is no wonder, therefore, that you as old students and members get a bit homesick and return in great numbers to the Normal School and Convention each summer for old times' sake. Nor is it strange that you feel the attraction of our splendid faculty and educational program and the pride in the name of the Dancing Masters of America along with other haunting melodies of days gone by.

And so I bid you return once more; come back this year to renew your youth and refresh your spirit.

Fraternally yours,

DADDY KEHL,

F. W. Kehl, Principal D. M. A. Normal

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AUTUMN LEAVES

by DOROTHY S. LYNDALL

Music: *Wedding of the Winds,* by Hall. First page, in 6/8 time, is omitted. Dance begins with the waltz on Page 2, in 3/4 time. Dance may be lengthened at will by repeats of steps and themes.

I

Play this theme slowly, as step must suggest fluttering and falling of autumn leaves.
Two dancers enter from L back corner, three from R back, at same time. Description for dancers entering from L; counterpart for others.
Drooping waltz run, L, R, L, with bend to L. M 1.
Repeat, R, L, R, bending to R, both arms drooping to R. M 2.
Repeat M 1-2, progressing across up stage to center. Dancers entering from R and those from L have met in center up stage by end of M 4. M 3-4.
Complete turn to L, arms flung overhead. M 5.
Complete turn to R, arms flung overhead. M 6.
Complete rapid turn to L, arms tossed wildly. M 7.
Kneel to floor and sink completely down, arms fluttering downwd. and heads drooped. M 8. (Accompanist should make slight retard and pause after each 8 M.)
Repeat above 8 M with as many dancers from each side as desired. M 9-16.
Enter Autumn Wind, with waltz run, doing a very free step covering a great deal of space with an accented stamp, or at least a bend of supporting knee on Ct. 1 of each M. Enter from L on L ft. M 17-20. Step on L ft. and hop, R leg up in back, toss scarf high in front to L. M 21.
Repeat to R. M 22.
Whirl back and stand in back of heap of fallen leaves upstage. M 23-24. Toss scarf to R and leaves on that side flutter up a little. M 25-26.
Repeat to L, they flutter up but do not fall back. M 27-28.
Repeat again to R, and they stand up. Everyone whirls into big circle with Autumn Wind in center. M 29-32.

II

Circle of leaves all facing inward. Autumn Wind in center. Each leaf step to R, cross L over R and make one complete turn, tour de basque. M 33.
Repeat to R. M 34.
Run bkwd. out of circle. M 35.
Face out, standing on tiptoe. M 36.
Pas de bourree to R. M 37.
Point R toe (Ct. 1), close in back of L (Ct. 2-3). M 38.
Repeat M 37-38 to L. M 39-40.
Repeat all of Step II thus far, starting to L facing outward and running back to center again, facing in for the toe runs. M 41-48.
During above, Autumn Wind does as follows:
Tour de basque twice. M 33-34.
Whirl and pause. M 35-36.
Rush fwd. and pause. M 37-38.
Rush bkwd. and pause. M 39-40.
Repeat. M 41-38.
All of Step II may be repeated if desired, using the repeat of the music, to include M 49.

III

This Step is done to Waltz II.
Autumn Wind rushes fwd., breaks through circle and round the circle to R, using a very emphatic stamped waltz run. M 50-53. During this, leaves make waltz balance step in place, swaying from side to side.
Autumn Wind rushes toward leaves, going toward L side, carrying some of the leaves with her. Step fwd. L and hop very high. M 54.
Three running steps fwd. M 55.
Hop on R ft. M 56.
Repeat run, M 57.
In the above 8 M, make vigorous use of scarf, sweeping as many leaves before Autumn Wind as possible. Leaves that were caught in this gust of wind are now on L side of stage, and fall to floor as soon as wind leaves them and goes after the others.
Autumn Wind repeats above 8 M, going around in pursuit of the other leaves, which are in turn carried to R side of stage where they fall. M 58-65.
Autumn Wind runs upstage and stands there during next step, or turns in place, circling scarf.
Leaves all rise together. M 68-69.
Whirl once completely around and pause on toes. M 70-71.
All rush in toward center and pause. M 72-73.
Repeat in toward center, leaves in two lines, one on each side, in profile to audience, facing each other. M 74-75.
Repeat M 68-75, but instead of simply rising, drop to floor and then rise. M 76-77.
Repeat the rest as before, but instead of rushing inward in two lines, rush outward. M 78-83.
This entire step may be repeated, to include M 84-85.

IV

This is done to second theme of Waltz III, omitting first 16 M, or M 86-100.
The two lines on each side now face audience. Leader of each line starts around in circle, line following, making two circles on stage.
Three waltz steps. M 101-103.
One full turn in place. M 104.
Two waltz steps. M 105-106.
Lift to toes, arms high overhead, and lower. M 107-108.
Repeat M 101-108. M 109-116.
Repeat M 101-116, continuing in circles until back to original places in two lines at each side of stage. If necessary, some may whirl or waltz in place until others are all in place. M 117-132.
Autumn Wind dances up and down center in opposite direction to lines.
This entire theme may be repeated if desired, reversing direction of circles.

V

Cut music to Page 7, M 247. This is same theme used for Step IV, but is lpayed fortissimo.
Autumn Wind waltzes completely around one line on one side. M 247-261.
Then around the other line. M 262-275.
During this, leaves waltz in place.
Autumn Wind rushes to one side, waving and tossing scarf toward leaves. M 276-278.
Autumn Wind runs to other side. M 279-280.
Autumn Wind runs to center, whirls wildly, all the leaves whirl, arms high or fluttering up and down. M 281-286.
Autumn Wind pauses and rushes offstage, blowing all leaves before her. M 287-290.

"Yuh can't 'spress your own pers'nality in somebody else's tight shoes!"

DANCE EVENTS

(*Continued from page* 34)

pecially memorable was Shan-Kar's superb performance of *Indra,* which he was forced to repeat.

MARTHA GRAHAM AND GROUP—*Guild Theatre, December* 19.

In her first concert of the season, Martha Graham presented two new solo works said to be inspired by the war in Spain. In both, the source of inspiration was apparent only in the costume detail—the grief expressed in *Deep Song* could have been inspired by any sorrow. The tragic and utter dejection is conveyed mostly by her mask-like face and could as well have been expressed through mime alone, as the distorted abstractions added little and seemed too deliberately designed. Also, the writhings all over the stage, though extremely agile, were in too great preponderance. Miss Graham generally uses much floor work in her compositions, which I find undignified and even embarrassingly unbecoming. Or, looking deeper, why is a dancer as renowned as Miss Graham, with so marvelous a personality, so frequently impelled to go groveling about? I can't imagine a Duse, for example, behaving in a like manner. The musical setting for *Deep Song* was a travesty, sounding like beating a dish pan. The second number, *Immediate Tragedy,* did not even have facial expression to clarify it, though it could boast of several balletic steps, some clear-cut movement and an excellent costume.

The older compositions which comprised the rest of the program possess portions of dignity and stark beauty—such as parts of *Frontier* and the now somewhat revised *Chronicle* (the split in the air by Miss Graham, supported by her girls, in the latter, is not one of these moments!).

The Group skilfully demonstrated once again their physical powers in *Celebration.* But there is one pose in this number which defies all reason (lifting the bent leg to the side, with the body tilted forward). What emotional urge could possibly direct the body into this position? And—while we are analyzing the mechanics—Miss Graham always uses her left leg in various poses, which fact, after several viewings, becomes strikingly obvious and robs the compositions of true balance and spontaneity.

On December 26, another new work, *American Lyric,* was presented. It was a negative composition in almost every way except the costuming (white used effectively with blue) and the spirited execution by the Group, Miss Graham's part in the dance patterns being a rather passive one.

CALIFORNIA
by DORATHI BOCK PIERRE

HARALD KREUTZBERG — *Philharmonic Auditorium, November* 26, 27.

Kreutzberg, the only dancer listed on Merle Armitage's concert series this season, was greeted with great appreciation and enthusiasm.

It is true that he has lost something of the animal magnetism which thrilled his audiences on his first American tours, but he has through the years become a better artist. His technique is so flawless, so strong and concise, he never fails to give one a sense of exhilaration; in him there are no half measures.

One thing above all others he has mastered: the completion of each movement. The little things he does for which he is lightly damned as theatrical are not theatrical in the sense his critics use it, but professional to the ultimate degree. He is never so careless as to start a movement in space, no matter how simple, without having that movement reach its completed extension; his finger or toe putting a final period to the phrase.

Kreutzberg impresses one always with the fact that each dance is sincere, thoroughly studied and presented in a significant complement of technique and idea, with a realization of the demands of a concert stage.

The startling beauty of gesture and line are his most outstanding qualities. They are intellectual studies, not the result of spontaneous released emotion.

His new *Greek Theatre* from the Oresteia of Aeschylos was to me a disappointment. The ropes of his costume, symbolic of his being bound, added nothing to his movement but detracted from it. His power lies in design, not ranting pantomime of this nature.

It was startling to note how old fashioned and definitely dated his *Master of Ceremonies* now seems. Only a few short years ago it thrilled us as something new.

The outstanding number of his program was *Orpheus' Lament for Eurydice,* with music by his talented accompanist Friedrich Wilckens. Once again this demonstrated his feeling for design and line that are in themselves arrestingly dramatic. The manipulation of his drapery and mask were superb. As a thoroughly sensual idea it may be compared to *L'Apres-midi d'un Faune,* only this is much more subtly provocative.

ROMOLA NIJINSKY. *Philharmonic Auditorium, November* 29.

Mme. Nijinsky, made famous by her sensational book dealing with her personal life with Nijinsky, drew a large audience, all apparently expecting her to enlarge upon the same story.

They were disappointed, however, for Mme. Nijinsky spoke for an hour on the history of the ballet as developed by its masters, and mentioned her husband only briefly at the very end. Her lecture showed considerable research, and she spoke charmingly without notes.

She started with China, purporting to prove that Confucius directed or composed ballets; and brought the story down to the present.

Lecturers and writers, in treating the subject of ballet history, who start with the religious masques, and stylized performances of political instruction, and dances of manners and morals of old civilizations, and call them ballets, serve no purpose other than confusing their auditors or readers.

Ballet as a highly developed and honored dance form has a perfect claim to all of dance history from prehistoric times, but the ballet form of dance was a direct outgrowth of the social dances rising in the 15th Century in Italy and reaching its culmination in the 17th Century in France, when the ballet defi-

(*Continued on page* 45)

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TAMIRIS

(*Continued from page* 10)

Indeed it has been said more than once that Tamiris could have become a most proficient ballerina. She had not only mastered the essentials of the Italian technique, and the subtleties of the more graphic Russian, but she had as well that kind of personality which can deservedly be labelled glamorous! And, she had also, what John Martin has so adequately termed "a rare and innate gift for beautiful movement." It is very possible that one day she might have climbed into that circle so brightly illumined by today's Toumanova.

And yet, despite all this, Tamiris is still strangely *naive*. Conversationally, she sits tight and thinks slowly, neither leaping at conclusions nor answering too quickly. She refuses to waste words. She says nothing too brazenly, but rather suggests an idea in the hope that she will not be contradicted. Her theories, as a matter of fact, are quite sound, though she seems never *too* sure of them. Is it that she is still immature, and her exuberance a defense mechanism? Or is she yet a bit startled at her success? I'm still wondering.

She is neither as positive nor as courageous as Doris Humphrey. She has not the strength nor the experience of Martha Graham. She isn't as old. Nor was she ever at any time a student at Denishawn, influenced by Ruth St. Denis. She has had none of the build-up that so many of the Moderns have, and her break from the ballet, as well as her discovery of a new dance, came not through a series of transitions, but rather because of an almost right-about-face. It was as though she had tired of the frock she had been wearing, had wearied of its bow-knots and frills, and had decided then and there to don a new one—one not nearly so elaborate, much more simple, almost severe.

Be that as it may, she *is* successful. Her technique is precise and original. Her style is unlike any other, and her more recent compositions exemplify her virtuosity. She has accomplished much. And she has done so without ever serving an apprenticeship—on her own, as it were. She is the one exception in the modern group.

To be sure, she is not yet fully developed, no one is, nor is she beyond criticism. She has a tendency or two that she must eventually overcome. She is still thinking in terms of the theatre: a theatre not *of* the dance, but one upon which the dance was for so long dependent. And her interest in the social theme has been unduly stressed. An artist so perfectly poised as she, so gracious in manner, and so almost lyrical in movement, need not waste her time on material as literal as that in either her *Cycle of Unrest* or *Toward the Light*. She can be more deftly abstract, and still retain an articulate purpose. She could quite easily forget her *Dance of Escape*, and realize that art is rarely obvious. She can, and she will. . . .

Tamiris' memory of the Metropolitan is none too pleasant. Excepting for the first year, the entire period was abortive. She tries not to think of it.

"It was a fiasco in almost every way," she insists, "too sad for words! Salaries were limited. The top was thirty-five dollars—but few of us ever reached it, and most of us were underpaid." It was only through threatening to leave, that in her final season she became self-supporting. She complained even then, and the solution was a weekly bonus. "If, of course, you can call three dollars a bonus—" Then, too, the discipline was amazing. Almost every dancer had a mother—a Johnny-on-the-spot. They were comic. No one could dare make a friend outside the *corps*. It was not allowed. Curiosity was an error. "Just once, I was caught chatting with Chaliapin, discussing the ballet in Russia, et cetera, but never again! I was chastened immediately. Why—I was supposedly a soloist—where was my dignity!"

And in the end?

"I left, of course. There was no alternative. I was borrowed by the Brocale Company for a South American trip, and, believe it or not, I very often did male roles. My height, you see. We laughed, then, at the *ballerinas* of that day. They were incorrigible. Signor Brocale had no faith in them. He would start out well enough, with two or more under contract, but before half-way through the tour he would discover he had left them far behind, one after another, and without ever knowing it! Their glamour was too much for them. Their enamoured beaux, too provident. Brocale had scattered ballerinas from one end of South America to the other!"

But do you really regret your six years in the Ballet?

"Yes and no. I like to think, however, that I've stepped entirely free of it. It did me no good whatever."

And yet, it promised a future—

"Not at all. How? I had mastered the technique of it. My next step was but to learn the roles. Did that mean anything? Nothing! Simply the taking off of one costume, and the putting on of another. The roles were all the same. The technique never varied. It offered no possible chance at originality, no hope of ever becoming an individual. Either you had to resemble an earlier *danseuse*, a Pavlova, a Kchessinska, or even a Taglioni, or you were a failure. Never for a moment could you be yourself! Ballet was and still is too stereotyped. It is reactionary."

But the beauty of it? The art that it really is?

"It is no longer true. Ballet is *passe*. I can almost hear its last breath. I'm sorry, but it's like an aged man, chronically ill. Several times it has been flat on its back—at last, it is dying. Decadence—and then death. An art is only living when it is representative of its time. After it has served that purpose, it can't help but pass on. Moreover, it was never a pure art. The dance is the Dance—a symphony, a Symphony. Why combine them? Like interpretive dancing, the ballet was but a step toward today's new dance trend, and that step has been taken."

But there are many who will disagree with you. The *Ballet Russe* still does a thriving business. Ballet is still loved. It is a dance form I have yet to tire of. To me, it is beautiful.

"And so it is. Perhaps, too beautiful. My premise is only that it says nothing. It has that kind of beauty which can be its own destruction. The tempo of today demands a medium more vital. And it is in this medium that the modern dance believes."

I was amused. But strangely enough, I recalled the Encyclopedia Britannica, an essay on the Ballet: *It seems unlikely that we shall see any revival of the best period and style of dancing until a higher standard of grace and manners becomes fashionable in society. Only in an atmosphere of ceremony, courtesy and chivalry can the dance* (the Ballet) *maintain itself in perfection.* And in this, written first in 1910, then again in 1930, there stands the verification that Tamiris might appreciate.

But perhaps you are prejudiced, I suggested.

"No, I'm not. Nor am I envious." And she explained: "Note the audience at the Ballet, then the one at the Modern concert. A difference? Decidedly! A difference in intellect—as well as in age. We are appealing to the younger element. The youth that is venturesome and alive. He is an important part of the new dance. It presents his almost-personal problems, his reactions. It is undeniably the pulse of today. It is a something intrinsic, a very definite emotion. He wants it. And it is this audience that counts."

But—is it profitable?

"Financially? Not yet. Concerts do make money, but they can be given only when theatres are free. What we need is a theatre subsidized by the Government."

Very true. I had been told that before, too often. It seems almost the major lament of the modern dancers. Why doesn't someone do something? Surely there is an out in some way.

But—what of the road?

"That, too, is improving. We are no longer a novelty. We are looked forward to, impatiently. We are appreciated and encouraged. The colleges, universities and private schools seek us. Where there is intelligence, they are in need of us."

Then tomorrow is promising?

"Yes, indeed. We have survived our period of probation—now we must produce. The modern dance is no longer an infant. It has grown up. *Don't you think so?*"

And I agreed with her. Why not? As she was when she had begun her dissertation, so she had become again: wide-eyed and hopeful.

Tamiris had given me many words and many ideas. Not too hastily, nor with too much emphasis; rather in a steady and even-toned voice—and, as I have already said: never *too sure* of herself.

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D.T.B.A. BULLETIN

by ROBINA SWANSON, *Secty.*

The New York D. T. B. A.'s plan to revise its examination procedure and, at the same time, tighten up its membership requirements was the topic of considerable discussion at the Association's Third Annual Xmas Session held in New York December 28-29. In an amplification of the resolution adopted in November whereby those subjects in which members are found proficient by a board of examiners are to be so stated on certificates of membership, Donald Grant, the Associatoin's president, said:

"Too many dance instructors undertake to teach every conceivable subject of the dance when, in fact, they are thoroughly competent in but one, or possibly two. An instructor may be qualified to teach, say, ballet. Yet that same teacher, without sufficient knowledge of the subject, will make an attempt to teach tap or acrobatic or even ballroom dancing. It is our intention that, in the very near future, state legislation be sought compelling even those employed by the various public schools throughout the country to teach dancing to undergo tests to prove their ability in the subjects they profess to teach."

A questionnaire filled out by those in attendance revealed the fact that the *Big Apple* was not only popular but, in several instances, had proven of inestimable value in enrolling pupils. New York City was, naturally, voted as the dancing capital of the United States. In the poll to determine the country's outstanding dancers in their respective fields the result was as follows:

Male Tap Dancers — Fred Astaire, Bill Robinson, Paul Draper.

Female Tap Dancers — Eleanor Powell, Ginger Rogers, Eleanor Whitney.

Novelty Tap Dancers—Ray Bolger, Buddy Ebsen, Will Mahoney.

Ballerinas — Patricia Bowman, Harriet Hoctor.

Exhibition Ballroom Team—Veloz & Yolanda, the DeMarcos, Fowler & Tamara.

Dance Director (Stage)—Russell Markert, Florence Rogge, Georges Balanchine.

Showman—Bill Robinson.

Dance Director (Screen)—Busby Berkeley, Albertina Rasch, Hermes Pan.

To the question "Which of the American Ballets do you prefor?" all but a half dozen votes went to the Philadelphia Ballet. Shirley Temple had no opposition insofar as "Who is the outstanding juvenile performer?" was concerned. And as to who had done the most to stimulate interest in dancing—it was the combination of Astaire-Rogers all the way.

Guests from far distant points included Peter Miller and Betty Speirs, Montreal, Canada; Joe Lieff, Ottawa, Canada; Adeline Lahrmer, Akron, Ohio; Julia Mildred Harper and Elinor Fry, Richmond, Va.; Mary Hart Rushing, Savannah, Ga.; Jean Simpson, Clearwater, Fla.; Sarah Sadler, Norfolk, Va.; Marjory Duckett, Memphis, Tenn., and Marjory Q. Burgoon, Ancon, Canal Zone.

Through the courtesy of Bernie Sager the Anacoana Sisters and Clara and Alberto, Cuban orchestra and dance team, respectively, entertained with a half-hour of native music and dances. Featured was the *La Conga,* which is being danced by the group at the Club Havana Madrid.

The next regular meeting of the Association will be held at the Park Central on Sunday, January 23.

Association Notes

New York Society

The New York Society of Teachers of Dancing, Inc., has developed the method of an open forum to discuss the problems affecting the Society and the dancing instruction profession in general. These forums have greatly increased both interest and attendance at the October, November and December meetings, thus far, and are proving very successful.

Their December meeting at the Hotel Astor featured John Martin as guest speaker; Charles Weidman as guest teacher; Francis Chalif teaching baby tap; Mrs. Clara I. Austin demonstrating the fox trot; and Thomas A. Riley instructing in the waltz-tango.

Chicago Association

The first meeting this year of the Chicago Association of Dancing Masters was held January 9 at the Congress Hotel, Chicago. Jo Keith taught a novelty castanet tap routine and talked on showmanship and production work; Virginia Pointer Rivers demonstrated a scarf dance to the *Blue Danube Waltz;* Leo Kehl did an intermediate tap dance showing the new Form A dance; and Louise Ege taught ballroom novelties.

Top: ANGEL CANSINO *teaching a castanet routine at the D. T. B. A. meeting at the Park Central Hotel in December*

Bottom: ERNEST CARLOS *teaching tap for the D. T. B. A. Christmas Convention*

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MODERN BALLET

Modern ballet may be said to have started with the modernization of the Imperial Russian Ballet under the brilliant genius of its maitre de ballet Michael Fokine; and spread and made popular by Serge Diaghileff, its great impresario.

Isadora Duncan is given credit for the revolt of the Russian Ballet, and in a sense that is true; but it stands to reason that dissatisfaction with the old traditional order must have been growing for some time, and that Fokine as a creative artist felt a need of change, otherwise when Isadora danced for them they would not have been so ready to take the step which changed all ballet history completely and immediately.

There is no book which tells of the change in the Russian Ballet at this period better than: *Diaghileff; his artistic and private life,* by Arnold Haskell. Published by V. Gollancz, London, 1935. This is a biography of Diaghileff, but it is also a biography of the ballet at this period.

There are dozens of excellent books on the modern ballet. All of them are interesting and informative, and some or all of them may be found in any library.

A book telling of the Russian ballet under the Soviet is an autobiography called *Russian Somersault,* by Igor Schwezoff. Published by Harper and Brothers, N. Y., 1936; and for a new and tremendously interesting ballet development, the first time the United States has entered ballet history with a ballet of its own, read: *The Story of the American Ballet,* by Ruth Eleanor Howard. Published by IHRA Pub. Co., N. Y., 1936.

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DANCE EVENTS

(*Continued from page* 41)

nitely separated itself from the court and became an art in its own right.

A highlight of the evening was when Adolf Bolm, contemporary of Nijinsky in the Russian Ballet, was called from his box and spoke most delightfully of his friend. Merle Armitage's introduction of Mme. Nijinsky was also most interesting, as he recounted experiences with the first tour of the Diaghileff Ballet in America.

JULIA TAWEEL. *Wilshire Ebell Theatre, December* 8.

Miss Taweel, a Lebanese dancer who appeared at the Chicago World's Fair, gave a concert before an enthusiastic audience made up largely of her native Syrians.

She was accompanied by Syrian musicians and a chanter. The music was very interesting, and had a remarkable syncopation with broken rhythms, many of them sounding decidedly Spanish.

Miss Taweel is very small and beautiful in the oriental manner of creamy skin and large luminous eyes. Her dancing is slow and graceful with softly flowing lines, rhythmic hands and facile expressions, entirely and altogether feminine. She has a charming and gracious manner, and the tinkling bells on her anklets added to her dances.

Her most spirited number was a *Syrian Folk Dance* in which the audience joined in clapping hands as an accompaniment.

The dances all had poetic names and descriptions, and the Syrians present understood every shading of significance of the oriental dance technique which was largely lost on the rest of the audience.

JOOSS BALLET, *Philharmonic Auditorium, December* 8, 11.

The Jooss Ballet was the first dance event on the Behymer Concert series and was greeted with ever-increasing appreciation for the fine work of Kurt Jooss, choreographer (who was missed from the company this year), the music of Fritz Cohen, and the dancing of the entire company.

The Green Table still continues to be the most powerful propaganda ballet of our day. It tells its story clearly, simply and with unquestioned strength and truth. The only new ballet offered this year was *The Seven Heroes,* and as a ballet built around a well-known children's fairy tale it was treated with just the right amount of fantasy and imagination.

CHICAGO
by MARION SCHILLO

AN AMERICAN PATTERN. *World Premiere, Civic Opera House, December* 18. Music by Jerome Moross. Choreography by Ruth Page and Bentley Stone. Scenery and Costumes by Nicholas Remisoff.

Ruth Page and Bentley Stone caused a furore of excitement when this new ballet, based on the struggle of an individual against the standardization of organized society, was presented. It aroused tremendous applause and enthusiasm and is by far the finest thing performed by Chicago's Opera Ballet. The music by a young American composer, Jerome Moross, was excellent and Nicholas Remisoff did a fine job of scenery and costumes.

Ruth Page as the young American woman plunging into one diversion after another in an attempt to make her life have meaning, gave a skillful performance. The idiom she employed to express the modern woman's escape from herself was not only cleverly conceived, but significant American choreography.

Bentley Stone, first as gigolo, and then as a militant idealist, gave one of the most magnetic, powerful performances of his career. We have always associated him with the classic formalism of ballet, but here he proved himself master of the modern dramatic form. His choreography for the scene depicting the struggles of a young labor leader surrounded by the faithless mob and their changing loyalties, and his scenes with Ruth Page depicting troubled love, maintained a dramatic pitch and sequence that was most exciting and thoroughly stirring.

Walter Camryn as the young business man-husband and later in a character part, *Tycoon* gave an excellent performance, proving his versatility as a character dancer.

Lila Volkoff, Margot Koche and Evelyn Chapman as the three matrons who are continually in the background of the American woman's life symbolized a terrifying conventionality and were very amusing and precise.

The Opera season closed December 20th and shortly afterward the company went on tour.

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Dance Teams

Our Spotlight Picks Out — BELL AND HIGHTOWER

It is always interesting to watch the development of a dance team which is unmistakably different, and this, it seems to me, is the only way to describe Louis Hightower and Marjorie Bell, who were seen recently at the Los Angeles Biltmore Theatre in Noel Coward's *Tonight at Eight Thirty,* and are now appearing with the same company in San Francisco.

There is something about the work of this pair of dancers which lingers in one's memory. Perhaps it is because of the sureness of their movements, or the ultimate style they display, the tempo of their turns and lifts, or perchanse it is more their extreme youth and aliveness which electrifies their audience and compels it to instantaneous applause. Whatever it is, it makes for a performance not soon forgotten.

Marjorie Bell is the daughter of the famed dance master, Ernest Belcher, which alone may account for the inherent grace that is hers.

Louis Hightower, also a product of the Belcher Dancing School, has, in a few short years, come to be recognized as one of the most promising young dancers of the West. This is affirmed by the fact that he was one of the dancing partners of the beauteous Jeanette MacDonald in the motion picture, *The Firefly,* and has recently completed a ten weeks' engagement in the picture, *Rosalie.* Last summer Louis acquitted himself with distinction as the *Medicine Man* in the Grand Canyon Ballet, at the Hollywood Bowl, winning the approval of all critics by his sheer artistry.

RICHARD STUART and FLORA LEA are now under the exclusive management of Rockwell O'Keefe. Christmas week they worked a break-in date in Harrisburg, Pa., prior to opening at the Book-Cadillac Hotel, Detroit, with Emory Deutch's orchestra. Reports from the Michigan city are that opening night audiences were tremendously enthusiastic over their new routines.

●

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●

HARRIS, CLAIRE AND SHANNON, the dancing success of last summer's St. Louis Municipal Opera season, sailed in December to open in Monte Carlo. Following the engagement at Europe's famous gaming resort they are scheduled to go to the Savoy Hotel in London, returning to America in March.

●

JUNE HART, the feminine half of the team of Holland and Hart, now dancing in New York, received her early dance training at the Belcher Studios in Los Angeles.

●

JEAN TYLER and GOWER CHAMPION recently opened a new room at the Statler Hotel in Cleveland after completing a five months engagement at the Mt. Royal Hotel in Canada, according to the Ernest Belcher Studios.

●

THE HARTMANS continue to be tops in popularity at the Waldorf-Astoria.

●

In a vote taken among teachers attending the D. T. B. A. Convention in New York in December, Veloz and Yolanda were voted the most popular ballroom team.

●

ALBERTO GALO reports: The Florio's are at the Evergreen Casino in Philadelphia. . . . Estelle and LeRoy are appearing in San Reno, Italy. . . . The Duano's have just completed an engagement at the Golden Gate Theatre in San Francisco, California. . . . Mathers Merryfield is just completing her third years engagements in European night spots. . . . Temple and Jaren are dancing on the Steel Pier in Atlantic City. . . . Cesar and Doree remain at the Havana Madrid in New York. . . . The De Meranvilles are at the Westminster Hotel in Boston. . . . Marylin and Martin are appearing at the Ambassador in Washington. . . . Georges and Jalna appeared for a two weeks' engagement at the Radio City Music Hall followed by engagements at the Metropolitan Theatre in Boston and the Chicago Theatre in Chicago. . . . The Ashburns are filling engagements in New Jersey. . . . Renato and Rochelle are in their third month at the Ambage Club in Philadelphia. . . . Raye and Naldi are dancing at the Cocoanut Grove, Los Angeles. . . . Betty and Freddy Roberts are at the Casino Nationale, Havana, Cuba. . . . Frederico and Rankin are appearing at the Greyhound Club in Louisville, Kentucky. . . . Kay Katch and Kay are at the Royal Frolics in Chicago. They have just completed a Galo routine. . . . Northway and Danilo are at Palm Beach, Florida. . . . Nikko and Grace are dancing at the Chez Paree in Chicago. . . . Theodore and Denesha are appearing nightly in the Cocoanut Grove atop the Park Central in New York. . . . Christine and Dale are at the Roumanian Village, New York. . . . Wardell and Dade have been booked for the Rainbow Grill, Radio City. . . . Enrico and Novello are at the Netherland Plaza in Cincinnati. . . . Stuart and Lee are at the Book-Cadillac in Detroit. . . . Girardo and Nadine are on a cruise to South America. . . . The Townsends have opened at the Casino de Paree in the new Mistinguette show. . . . Lyman and Driscoll are filling an engagement at the Statler Hotel, Buffalo. . . . Brady and Wales are now taking new routines at Galo's.

FLORA LEA *and* RICHARD STUART, *now dancing at the Book-Cadillac Hotel in Detroit*

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BARTER AT THE BAR

(*Continued from page* 13)

Let me name specifically what I believe to be the advantages to be gained from such technical exchange. And yet, only the ballet can teach the modern dancer poise, endurance, lightness, the execution of the most arduous movement with the least amount of visible physical effort. Only the ballet can give the modern dance student that mastery over the action of the leg as a unit and in its individual joint actions of ankle and knee acquired through thorough bar work. Only the ballet has developed scientific exercises for such elevation as employs leg movements *while in the air*. In addition, only the ballet has in its technique, exercises for speed of movements travelling through space, control over *turns* with the sources of impulse and of balance in the head, arms, and legs, and finally exercises in *adagio* which develop the ability to sustain movement on one leg as the other executes movement.

Reciprocally, the modern dance alone has gifts to offer the ballet student which she needs badly, and which she cannot secure in the best of ballet schools. For instance, the modern dance can help her in understanding nuance in quality of movement, can show her the existence of dynamic strength and the meaning potential in dance movement. Only the modern dance today makes a point of investing movement—even *dry* technique—with expressive contrast and with climax. Specifically, the modern dance can alone give the ballet dancer exercises for the control of spinal and shoulder movements; exercises for the strengthening of those thigh muscles necessary for the lowering of the body toward the floor; exercises that stretch those leg muscles to give wider span to movement than the ballet dancer of today possesses. Very important, too, are those exercises that the modern dance has developed to give a lift and stretch to the abdomen and rib cage, a part of the body which unfortunately remains so much dead weight in so many ballet dancers. Finally, only the modern dance seems capable today of training the body in fluid control, allowing movement to flow from one part to another, and allowing movement to flow in the transitional moments between one movement and another.

The deeper significance in the blending of the two forms of the ballet and the modern dance is a question of sociology as well as of art and technique. Let it suffice at the moment to consider adopting a mere technical *barter*—a give and take wherein a ballet dancer would still remain quite intactly a ballet dancer and a modern dancer a modern. Perhaps insidiously enough, the ballet dancer would come into possession of a new freedom and breadth in her body movement, while the modern dancer would find much gratification in a beautiful extension *a la seconde*. If my suggestions sound arbitrary, it is because they are made for the general profession of the dance. I cannot speak here of that new organic technique wherein *cabrioles* and *spirals* will really be intrinsically part of one alphabet. This is the concern not of the average students and dancers but of the visionaries of our profession. Let the former rejoice that they need not be troubled with the future history and development of dance and dance technique. For them, there is immediate advantage to be gained in a mutual exchange of the present techniques of both forms.

YOUNG MODERN

(*Continued from page* 15)

So many people will interpret that to mean that she must take a news item, for instance, as a direct impetus for creation, but this is definitely not the case. Anna Sokolow composes from emotion. Literal events do not suggest dances—she reproduces the emotion fostered in herself by the happening or situation. She strives to represent the truth of that feeling in such a manner that when people watch her dance they will immediately recall the idea and cannot miss the point of her representation.

That is, Miss Sokolow insisted, the purpose of her interpretations. There is no other purpose, in the sense that she is trying to bring out something, to impose her ideas on the audience. She defined her aims when she said earnestly, "I can never reproduce the actual things—they are much too powerful. No one pretends to do that. I am only trying, as a person and an artist, to bring out what I react to in life."

Just as the painter, Picasso, is moved by the things which are happening to his country and expresses the emotion aroused in him through his work, so Anna Sokolow treats the dance as an art which is an active, expressive thing, reflecting life and beating time to the pulse of human experience. There are still those who fail to see dance as more than a passive art, a purely theatrical entertainment. But modern dance becomes more than that. It includes as many things as life itself may hold, and for that reason demands more than merely lovely movements executed to pleasant music.

This is what our younger dancers are showing us. It is precisely what Anna Sokolow means when she finds beauty in ways that transcend stereotype. It is the awakening of dance to a sense of its responsibility as a great art.

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A DANCER'S DIARY

(*Continued from page* 16)

mendous gulp. "I'm sorry, Dorina. I shouldn't be like this." She sniffed and rubbed her eyes. "Say, here I am moaning about myself and here you are with your big chance waiting and a bum ankle and I haven't heard you bawling. Makes me feel cheap."

"I suppose I ought to be worried," I said, giving my ankle an experimental twist. "But if I worried it wouldn't be all right, and then if it is all right when I get there, why look at the time I'd have wasted worrying."

Betty gave a little snort, then giggled.

"You're silly. But it's a grand thought. It helps."

Then, Diary, I had an idea. "Why not let's have a room right together when my audition's over and when we get back to New York?" I asked her.

"Gosh," said Betty, "I'd love it." And we talked rooms and prices and places in New York until I fell asleep dreaming of uptowns, down-towns, east sides and west sides.

Everyone tried to be gay for a while in the morning. Storky looked so sheepish that the orchestra boys clapped him on the back and said that if he didn't buck up they'd fetch a hand organ, make him the monkey and pass the hat.

We all sat on top of each other in the cars. The other girls were snappish and disagreeable to each other. Betty and I talked rooms and forgot them entirely. In fact we were still on the question whether or not you could find a two-room apartment with a kitchenette for six dollars a week when the skyline of New York showed like a fairy cloud city on the horizon.

I purposely haven't mentioned my ankle, Diary, because I want to think of it as not being thought of at all, except that it is well and ready to work with, if you get what I mean.

When we dropped into the traffic stream of the city the girls looked at the buildings and streets as if they hated to come back. The cars stopped at the theatre and we piled out. Betty and I exchanged addresses, I shook hands with Storky, grabbed up my suitcases, looked at the others all in quarreling knots about their luggage and limped off towards the subway entrance.

I decided to call Chichantinoff, tell him I'd like to rest for the day, not say a word about my ankle and then go up and do my best when Lochinov wanted me.

My little cupboard of a room looked like home. Except I'd forgotten to take some flowers out of my yellow vase and they lopped over the sides with their necks all twisted and limp. I threw my suit-cases on the bed, opened the window and then ran out in the hall to the telephone.

"Are you having a good run, my girl?" Chichantinoff's voice sounded over the wire. "How is the little bull?"

I laughed and told him all the nice things that *had* happened, thanked him for his letter and explained how much I wanted to get to work.

Then his voice grew worried and he explained that Lochinov was called to Philadelphia and would not be back for two days.

"But how can you do it and keep your work, now?" he asked.

I told him the story of the Barnstock Playhouse and that it was probably, by now, just a heap of rotting lumber. My nickel clinked down.

"You must come then, now, immediately, to practice." Chichantinoff's voice was demanding, insistent. I didn't have another nickel to hang on the phone and tell him I'd rather rest. "I will be expecting you at four," were his last words as the receiver went dead in my ear.

I looked down at my taped ankle and for the first time felt panicky. Would he call off my audition if I came limping into his studio? I must not miss this chance. Quickly I bent down and stripped at the adhesive tape. It pulled and prickled and when I snatched at it there was a moment of burn. The skin, red, but free of tape, settled back comfortably.

I wiggled the ankle slowly; it twinged, but not sharply as it had the other night. I stepped on it, carefully, as if I walked on an egg. The pain made by my weight nearly threw me off balance. I winced and limped on out the doorway. If Chichantinoff was expecting me he was expecting me and I'd be there, ankle or no ankle. I wasn't going to try and crawl out of anything.

Diary, I'll always want to remember the expression on Chichantinoff's face when I clutched the side of his office door for support and hobbled on in. He rose and with one bound of his small body drew out a chair and sat me in it. Then he stood in front of me, the monocle dropped out of his eye and he clutched at his hair with both hands.

"How did this happen? When? How long? Why did you not tell me you were hurt?"

All I could do was to look sheepish and tell him the whole story. Then a lump gathered in my throat and I blinked hard to hold back the tears. I wanted my chance with Lochinov so badly.

Chichantinoff paced up and down the room. He rather frightened me talking under his breath against such people who would dare to let a dancer go before an audience on such a stage. Then he stopped short and seated himself behind his desk. He pushed the monocle back in his eye, his anger gone and his voice and manner were the same Chichantinoff I was accustomed to seeing.

"But I don't want to miss my audition." I couldn't stop the tears that were running down my cheeks. "Please, how long do you think before I can dance on this?"

Chichantinoff placed the flat of his palm on the desk with a hard smack.

"Come into the studio with me. Here, I'll help you."

We walked into the large mirrored room with bars along the walls.

"Now, take hold of the bar and work only with the right foot. Now, up to pointe!" and Diary, with the weight of the Bull frame and costume off my shoulders my foot fairly flew up on its toe. It was astonishing. I felt light, weightless and in perfect control. I gave a worried smile and looked at Chichantinoff.

"We will work here with the one foot for a time and take special exercise to strengthen the other. By the time Lochinov comes you will be ready. We will not give up." He pushed the monocle more determinedly in his eye.

"No," I cried, but this time for joy. "We won't give up!"

And Diary, sitting here tonight, soaking my foot, I know that somehow or other the two of us will make the right thing come out. I feel very thankful as I sit here and realize how very fine Chichantinoff is being to me. Humble, too, because I know I don't really deserve his time and effort.

I'm not really anything much I guess, but I won't let a person down who has faith in me. It gives you such a wonderful, glowing feeling deep inside when someone you admire a lot has belief in you. I've just got to dance for Lochinov, and make good!

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